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MODERN DANISH ARCHITECTURE

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EDITED BY
KAY FISKE
AND
F. R. YERBURY
HON. A.R.I.B.A.

*Illustrated with photographs specially taken by F. R. Yerbury
and with an Introduction by Aage Rafn*

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PREFACE

In a general survey of the present day architecture of the world, that of Denmark must be accorded an important place, not because it has anything of a sensational or epoch-making nature to show, but because of the consistent level of sanity and quality which contemporary Danish Architects have maintained in their work. Sensationalism in such a permanent medium as building must inevitably run dangerously near to the borderline of incongruity and bad taste. In Denmark where nature herself is seen in her serenest mood, where the landscape is one of gently undulating and woodland country, so persistently rural as to prevail even over the towns which have set themselves in its midst, sensationalism of any kind would be peculiarly unwelcome, and it is obviously due to the recognition of this fact that the Danish Architects have never responded to the wilder architectural movements which during the last thirty or forty years have flitted to and fro across Europe. True, Copenhagen, like most other large cities, suffered from the rapid industrial growth of the 19th century just at the time when the art of building was at its lowest ebb, but for this the blame must rest with others than the architects, for even during this bad period many buildings of fine architectural quality were produced, and the latter end of the 19th century saw the erection of many, which although created in a spirit of sentimental romanticism perhaps not so popular to-day, nevertheless reveal such a fine knowledge and sincere respect for basic architectural principles on the part of their designers, as to fill even the most fervid exponents of the classic with respect. The culmination of this wave of romanticism gave Copenhagen in the Town Hall by Nyrop, one of the finest European buildings of its time, a building which even in these days of rapidly changing architectural fashions, still holds its recognized place as one of Denmark's finest.

It will be obvious from the illustrations in this book, which are all of buildings erected during the last fifteen years, that the Danish Architects of the present day, with few exceptions, have definitely placed their whole architectural faith in the revived Classic, and Mr. Aage Rafn in his introduction expounds the views of a very live section of his Danish colleagues. Mr. Rafn tells us that the Danish Architects, and especially the inevitable "younger school," realize the need for complete recognition of the present and the fallacy of any endeavour to re-create

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the past, but one must be forgiven if, even after several visits to Denmark, one still has the feeling that much of the "modern" work of the younger school originated in the books of Kraft, and some of the other early 19th century publicists, and again, if one also feels that in much of the work of this school the fire and spirit of adventure, which imbued the work of some of the older generation, has given place to a timidity which at times is inclined to border on dullness and is accentuated by its obvious propriety and rather mincing correctness. This is a criticism which no doubt can easily be countered by pointing to some buildings of other countries, where exuberance has conquered discretion, and has left posterity a most damaging argument against individual liberty in architectural design. But the absence of colour and of the feeling for texture from much of the new work in the cities, must inevitably be remarked by the visitor to Denmark, although the general predominance of grey stucco façades, relieved only by white-painted window-frames, is no mere accident. Many of the Danish Architects sincerely believe that anything else would be out of place, and one is bound to respect this firmness of principle, even though to a stranger the effect is a little saddening, especially if he is acquainted with the streets of Stockholm, many of which are lined with buildings of a similar simple character, but whose essential qualities have by no means suffered through the use of stucco in cheerful tints of green, blue, yellow and pink.

In domestic work Denmark has for many years maintained an enviably high standard of excellence. Rare indeed it is to find anything but good taste and a sense of homeliness in the building of the modern Danish house, and in the post-war development of housing for the people the same qualities invariably predominate. Undoubtedly the main credit for Denmark's present architectural achievements must be accorded to its system of training, for although Denmark, like other countries, has its due share of those who profess to practise architecture without any basis for their claim, nearly all those who have any recognition as architects have received a definite system of training under the auspices of the Academy at Copenhagen, or in the studios of the leading Architects. In any country the advent of a really great architect is a rare occurrence. When such a one does arrive he works in his own fashion, and is a law to himself, but the business of the Academies

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and Teachers is to train and develop the average architect on such lines as will ensure that his future work shall at any rate maintain the standards of logical construction and good taste universally agreed upon as the basic principles of building. That the Danish Architects have been successful in doing this will be obvious from the illustrations of this book.

F. R. Y.

INTRODUCTION

By AAGE RAFN

The history of modern Danish architecture begins about the year 1830, at the close of a period during which Soane, in England, and M. G. Bindesböll, in Denmark, had been seeking new forms of expression, and the classical influence which had dominated architectural thought for nearly two centuries was finally losing its hold.

The classical revival of the 18th and 19th centuries may be said to reflect the first conscious adoption of a style, for whereas the architecture of earlier periods bore throughout the character of traditional feeling and gradual development, the vogue of the classical style in its modern applications signified a definite breach with that natural evolution, an attempt to enter consciously into the spirit of a former period and to pay homage to the greater ability of others. The difference between this attitude and that of the Baroque and Rococo architects is that these latter believed that they were inspired by the spirit of the old artist-craftsmen, and therefore they worked freely and unfettered. True they had their Vitruvius and their measurements, but the science of archæology was then undeveloped and the setting aside of the present in favour of the antique had not as yet, as was the case later, developed into a rigid formula to be blindly followed without so much as a glance to the right or left. During the neo-classical period the academies strengthened the framework of formulæ in which architectural thought was confined until it almost completely obscured essentials and substituted mere rules in their place. This academic outlook, combined with a steadily increasing retrospective tendency, did much to deaden artistic perceptions.

In architecture, where the basis should be practical serviceability, intellectual reversions to the ideals of other times have merely produced a false exterior or shell of more or less accurate historical details. The capacity to create has gradually disappeared, and interest, helped by archæological research, has concentrated upon camouflage or decoration. Instances of this are innumerable.

The attempt to transplant the styles of one period or country to another is always traceable to a genuine appreciation of the qualities of the original, but it frequently happens that the appreciation is incomplete in that it misses the value of the original environment.

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It is but natural when one's thoughts are occupied with the beauty of a Renaissance town hall in Italy, that one should endeavour to give one's native town something like it. Academic doctrine and the practical requirements of life determine the plan of the proposed building. Probably it is placed in a square surrounded by small houses of a distinctly provincial type, whereas the great model which inspired it stood among palaces, with an axial site. Such essential features are ignored, and the dignity due to careful scheming becomes in the new and incongruous situation a forbidding severity which seems to call for the softening effect of, perhaps, friezes or armorial shields with heraldic lions and crenellations. How many Gothic "clothed" town-halls, churches and secular buildings are there not in our towns of broad streets, boulevards and large squares; and how many Renaissance "clothed" houses with middle and side projecting façade sections *à la* Baroque, with axes which terminate in the row of houses opposite, when properly they should have extended out over a parterre garden and dominated the landscape. One knows too well the old market-places where at the end of the last century sandstone houses of Dutch or Italian Renaissance or modern German style have been erected in the midst of a distinguished row of houses in subdued materials and colours to the utter destruction of general harmony.

Such squares or places now exist in Europe in large numbers, and they clearly show how the architect worked on his clear-cut academic scheme with sketch-book in hand, and later with photographs by his side, without any feeling or thought as to *where* he was building; concerning himself solely with the choice of details with which to enrich the town. How difficult it must have been to choose these details, adapt and place them! Perhaps it was not unreasonable that everything else should be ignored! Truly things were far easier for the architects who built in the Baroque and the classical period. Their details were given, so to speak, and they had only to work them together, and thus were free to occupy themselves with the character of the building, the plan, the proportions, and all the other important matters.

But if it can be truly said that in the study of period details of decoration the importance of essentials has sometimes been obscured to the detriment of true architectural feeling, it must be admitted at the same time that archæology has

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made immense strides, not only with respect to knowledge of the most ancient things, but also in regard to the places occupied in the historical sequence by things of a wholly or comparatively recent date. There has been much intelligent development from the period when Viollet le Duc and his pupils demolished cathedrals in order to build new ones correctly, down to that of the present day which collects and preserves the oil lamps of our grandmothers. At the same time the documentary sources of inspiration for architectural motives have been immeasurably increased. Where the old students of the Renaissance or the Baroque or the classical styles had to rely on engravings of various kinds—numerous enough, it is true—we have a vast supply of actual photographs and there is even the picture post card. Indeed, the number of possible architectural styles and details is confusingly great.

So much for the dark side of things. The brighter aspects must now be given prominence, especially as far as Denmark is concerned. Denmark has to a very great extent been spared the worst architectural horrors which may be seen elsewhere in Europe. Perhaps this is due to a sedateness in the national character which precludes violent movement in any direction, or perhaps it may be ascribed to the democratic economy of the country.

Bindesböll, the first prominent Danish architect of modern times, showed in his earlier work traces of the Romanesque and Gothic styles. He built his later works in a sound clear brick architecture in which no peculiarities of style call for particular mention (the Agricultural High School in Copenhagen may be cited as an example). The same was the case with Herholdt at a somewhat later date, as may be seen in the former main railway station in Copenhagen. For these two architects the construction and the plan were the things that mattered, and they did not shrink from working with new materials, such, for instance, as iron window frames. In other words, there was with them a real attempt towards that emancipation from the academic tradition which is still occupying us to-day, and the principles on which they worked—practicability in plan and thoroughness in materials and construction—have to a great extent guided succeeding generations of young architects. But if they were successful in some few of their works they were in others—for instance, Herholdt's *National Bank* in Florentine Palace form—hidebound by established

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models, and unfortunately it was these works which found most admirers and imitators.

In the period which followed the measuring of Danish manors and the filling of Italian sketch-books proceeded apace, and styles reminiscent of these two sources stamped both the exterior and the interior of contemporary buildings.

The most typical and doubtless the best work of this school is the *Copenhagen Town Hall*, built by Martin Nyrop, and completed in the year 1900. This building, in spite of its Italianized details and Veronese main hall, is felt to be national, and at all events, by reason of its homeliness and directness, it is extremely popular. Works of this type are well represented in Danish architecture of the last twenty years, and do not call for further comment here. Academic direction gradually languished, but it produced several excellent buildings, as for instance the *St. Johannes Institution*, by Friederichsen, and the *Industriforeningen*, by Klein, both in Copenhagen.

The reaction set in, so far as can be seen, from several quarters. The English country house and the teaching of William Morris doubtless made some impression, but the immediate result appears to have been the reverse of improvement, and there seems to have been for a time a belief that there was practically no limit to the unfettered and licentious use of building materials.

It was only after much earnest thought had been given to the matter in Germany, and in particular after the publication of the works of Schultze-Naumburg, that the importance of the character of the building in relation to its surroundings began to be understood, and that there was a logical conception of the connection between materials and planning, and between the plan and the purposes which the building was destined to serve.

Attention was again directed to the earlier homely building forms and architects once more began to build in the traditional Danish style houses which could stand harmoniously alongside one another. At first, as before, the aim was towards direct reproduction of the old models, or towards their adaptation to similar designs, but before long the cult of national ideals gave birth to a new and more original outlook. In this much may be set to the credit of the art historian Vilhelm Wanscher.

In 1906 Vilhelm Wanscher published his work *The Aesthetic Conception of Art*,

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which presents a vivid analysis of art in relation to architecture, painting, sculpture, poetry, etc., and many of the most important constituent attributes of architecture as an art can through this work be absorbed by anyone possessing the necessary ability for æsthetic comprehension. Through his books and lectures and through conversations with architects, Wanscher got them to consider the relevant facts and to take each problem up separately for solution.

At one time all architectural literature invariably advocated the "clump" cubical space effect, and at another time proportions were the object of admiration and discussion and nothing was regarded as meritorious if it could not be reduced to terms of geometrical proportion. Everything was calculated in network arrangements, circles and triangles. Large schemes for the extension of Copenhagen were projected on this geometrical arrangement, to the great derision of unbelievers, though, truth to tell, such arrangements have later by their sober lucidity acquired importance in connection with ordinary dwelling-house buildings.

It was, however, at length realized that mere mathematical proportion alone could not provide an answer to every difficulty. There must be also proportion in the æsthetic sense. It was felt that the materials themselves possessed certain potentialities, and that these could only be correctly gauged in relation to the artistic impression conveyed by the whole. Proportion, in fact, must be taken into account in every respect. The main form of the building in relation to projections, wings, etc., and in relation to the surroundings ; parts, as for instance the roof, in relation to the whole ; the profile in relation to the surface ; and much else. The material was no longer to be valued merely in accordance with its fineness or historical justification, but rather in accordance with its relation to the environment, to its colour, preparation, surface treatment, and other attributes.

It happened, fortunately, that a very sensitive, though not a very productive artist, Carl Petersen, was then occupying himself with materials and forms. Unostentatiously he created in the *Faaborg Museum* and the *Dansk Kunsthandel* the finest rooms in Denmark, as regards material, since the classical vogue. True he used the classical forms, but only after having mastered them, and therefore judiciously. In a similar manner Kaare Klint designed the furniture, etc., for these art exhibitions, working from the very personally characterized antique type of furniture

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of the first half of the last century, and by virtue of his understanding of the material and of his feeling for beauty of form, he succeeded in creating furniture which is plain and pure and in real sympathy with present-day conceptions.

Reaction also came through the unrest and dissatisfaction arising from constant submission to the authority of the past, and out of the general European craving for an architecture based upon necessity and construction. The theories which had already been advanced in Denmark in the middle of the last century and which at the time bore excellent fruit in the works, already mentioned, of Bindesböll and Herholdt acquired renewed interest through the great technical progress which took place.

This movement in Europe has stagnated most drearily into a convention, which, coming from Austria, passed through Finland and Germany to Holland, where it was made the very most of, and now is cropping up in France, under le Corbusier, in what it is devoutly to be hoped may prove to be a more vital form.

In Denmark the modern movement has not yet shown any tendency towards a stilted purism, and the Danish Pavilion at the Paris Exhibition of 1925, designed by Mr. Kay Fisker, aimed at a typical representation of modern Danish architectural ideals. A form of purism with a cautious leaning towards form expression in the revived tradition from 1800 manifests itself in such works as the *Öregaards Gymnasium*, by Edward Thomsen, the *Politigaarden*, the head-quarters of the Danish Police Force, by H. Kampmann, and also a number of dwelling-houses built in recent years.

Thus the tendency in Denmark, as in Sweden at the moment, may be characterized as a search for the natural, simple and constructive, and a desire to emulate those earlier men whose genius, while allowing them to appreciate to the full the value of the historical tradition, emancipated them from its tyranny.

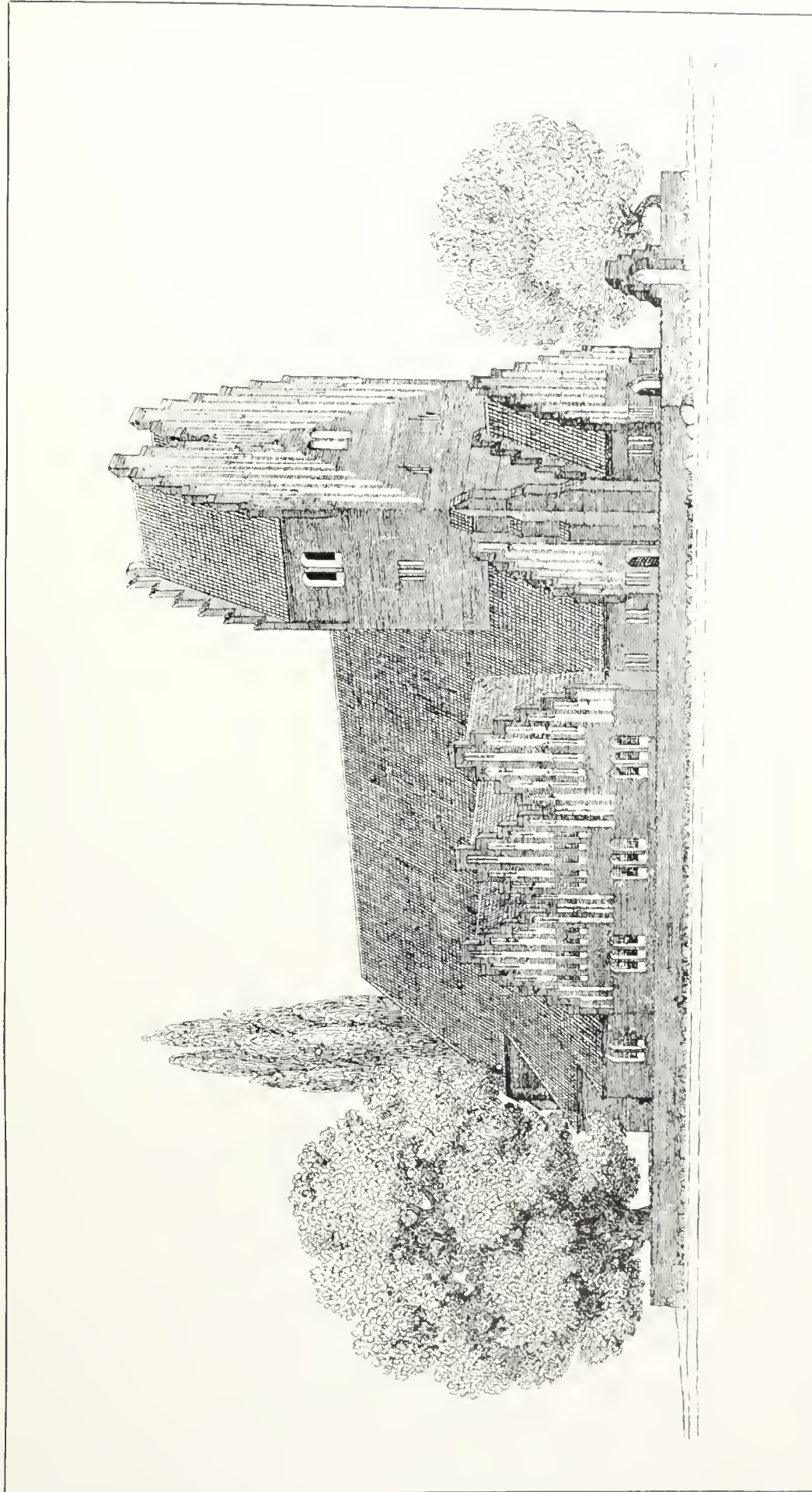
PLATES



CHURCH AT ODENSE.

Arch. : P. V. J. Klint. 1921.

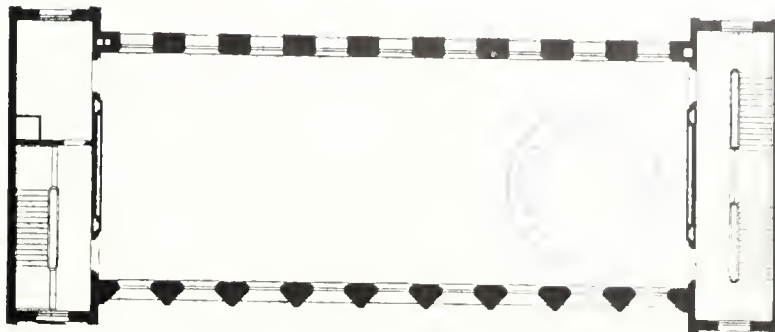
KIRCHE IN ODENSE.



CHURCH AT ODENSE.

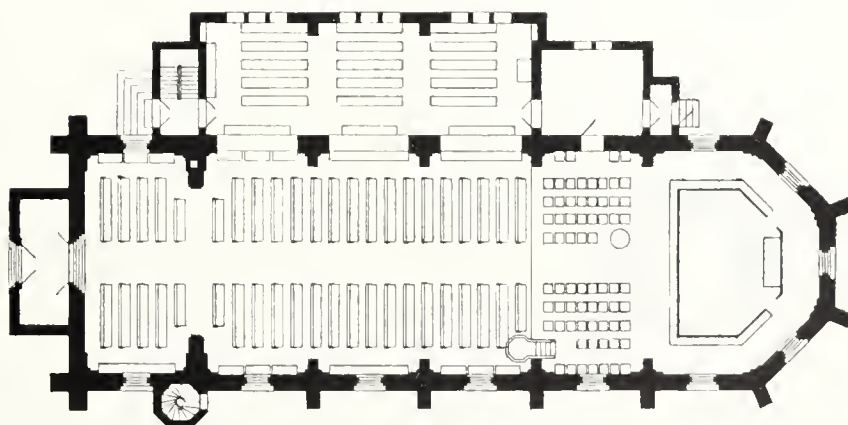
Arch. : P. V. J. Klint. 1921.

KIRCHE IN ODENSE.



Y.M.C.A. BUILDING, ODENSE.
PLAN 1 : 400.

VEREINSHAUS DES VEREINS CHRISTLICHER JUNGER
MÄNNER, ODENSE. GRUNDRISS. MASSTAB 1 : 400.



CHURCH AT ODENSE. PLAN 1 : 400.

KIRCHE IN ODENSE. GRUNDRISS. MASSTAB 1 : 400.
Arch. : P. V. J. Klint.



Y.M.C.A. BUILDING, ODENSE.

VEREINSHAUS DES VEREINS CHRISTLICHER
JUNGER MÄNNER, ODENSE.

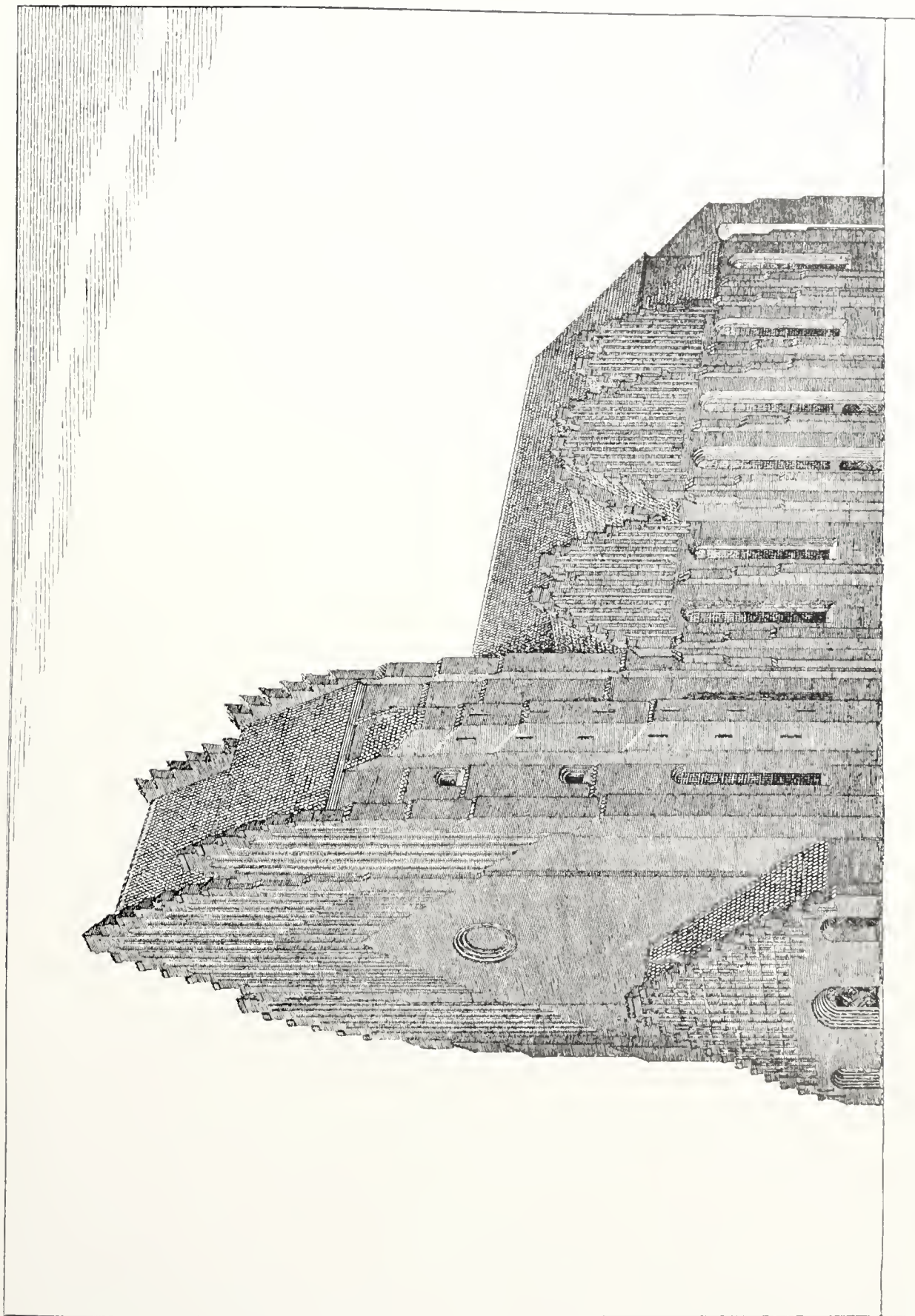
Arch. : P. V. J. Klint. 1923.



GRUNDTVIGS CHURCH, COPENHAGEN.

GRUNDTVIGS KIRCHE, KOPENHAGEN.

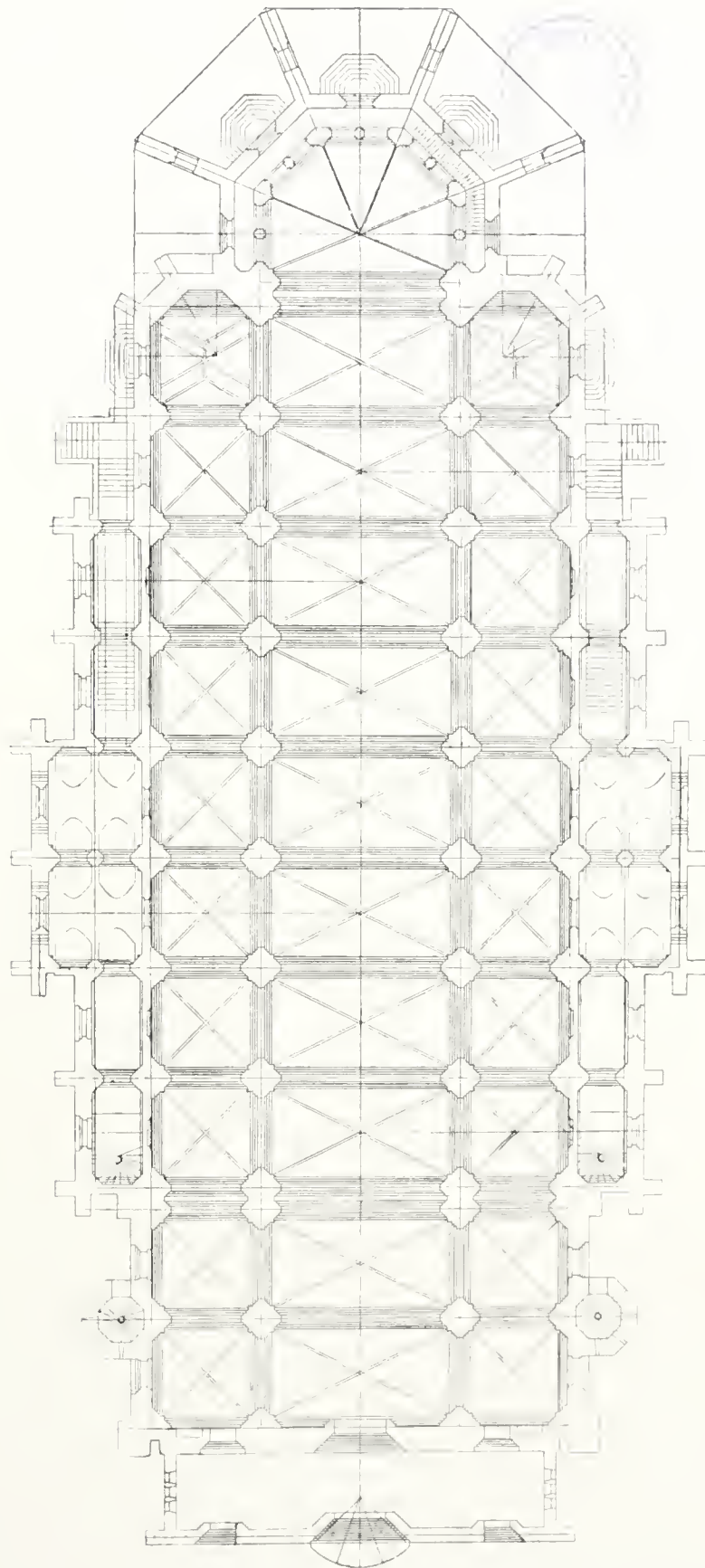
Arch. : P. V. J. Klint. 1926.



GRUNDTVIGS CHURCH, COPENHAGEN.

GRUNDTVIGS KIRCHE, KOPENHAGEN.

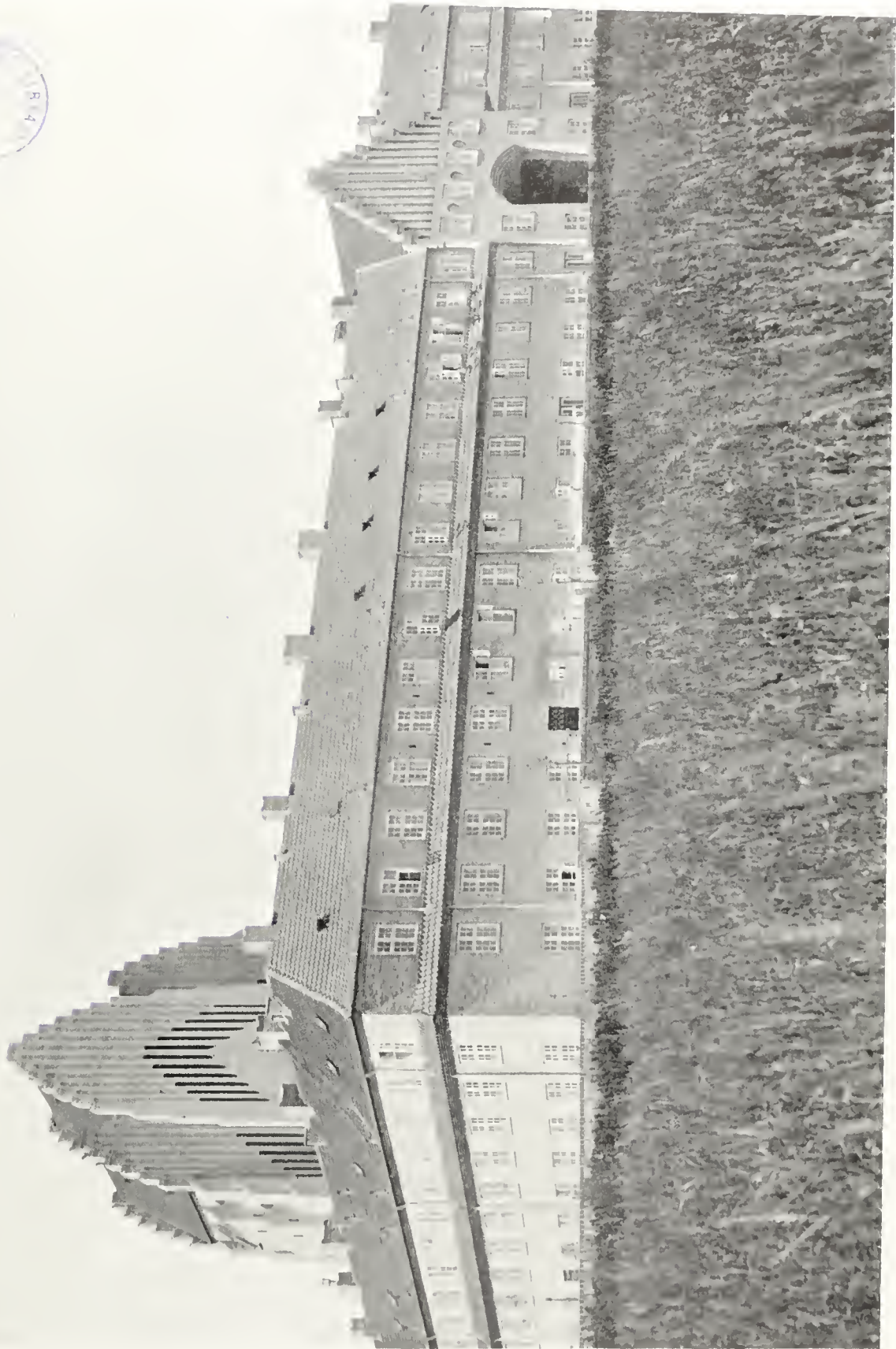
Arch. : P. V. J. Klint. 1926.



GRUNDTVIGS CHURCH, COPENHAGEN.
PLAN 1 : 400.

GRUNDTVIGS KIRCHE, KOPENHAGEN.
GRUNDRISS. MASSTAB 1 : 400.

Arch. : P. V. J. Klint.



HOUSES ROUND GRUNDTVIGS CHURCH, COPENHAGEN.

HÄUSER AN DER GRUNDTVIGS KIRCHE, KOPENHAGEN.
Arch.: P. V. J. Klunt, Charles I. Schou & Georg Gossel. 1926.



HOUSES ROUND GRUNDTVIGS CHURCH, COPENHAGEN.

HÄUSER AN DER GRUNDTVIGSKIRCHE, KOPENHAGEN.
 Arch. : P. V. J. Klint, Charles I. Schou & Georg Gossel. 1926.



POLICE HEADQUARTERS, COPENHAGEN.
MAIN ENTRANCE.

POLIZEIPRÄSIDIUM, KOPENHAGEN.
HAUPTTEINGANG.

Arch. : H. Kampmann. 1925.



POLICE HEADQUARTERS, COPENHAGEN.
CIRCULAR COURTYARD.

POLIZEIPRÄSIDIUM, KOPENHAGEN.
RUNDER INNENHOF.

Arch. : H. Kampmann. 1925.



POLICE HEADQUARTERS, COPENHAGEN.
INNER COURTYARD.

POLIZEIPRÄSIDIUM, KOPENHAGEN.
INNENHOF.

Arch. : H. Kampmann. 1925.



POLICE HEADQUARTERS, COPENHAGEN.
INNER COURTYARD.

POLIZEIPRÄSIDIUM KOPENHAGEN.
INNENHOF.

Arch. : H. Kampmann. 1925.



POLICE HEADQUARTERS, COPENHAGEN.
VESTIBULE.

POLIZEIPRÄSIDIUM, KOPENHAGEN.
EINGANGSHALLE.

Arch. : H. Kampmann. 1925.



POLICE HEADQUARTERS, COPENHAGEN.
CORRIDOR.

POLIZEIPRÄSIDIUM, KOPENHAGEN.
KORRIDOR.

Arch. : H. Kampmann. 1925.



POLICE HEADQUARTERS, COPENHAGEN.
ENTRANCE TO POLICE DIRECTOR'S OFFICE.

POLIZEIPRÄSIDIUM, KOPENHAGEN.
EINGANG ZUM BÜRO DES POLIZEIDIREKTORS.

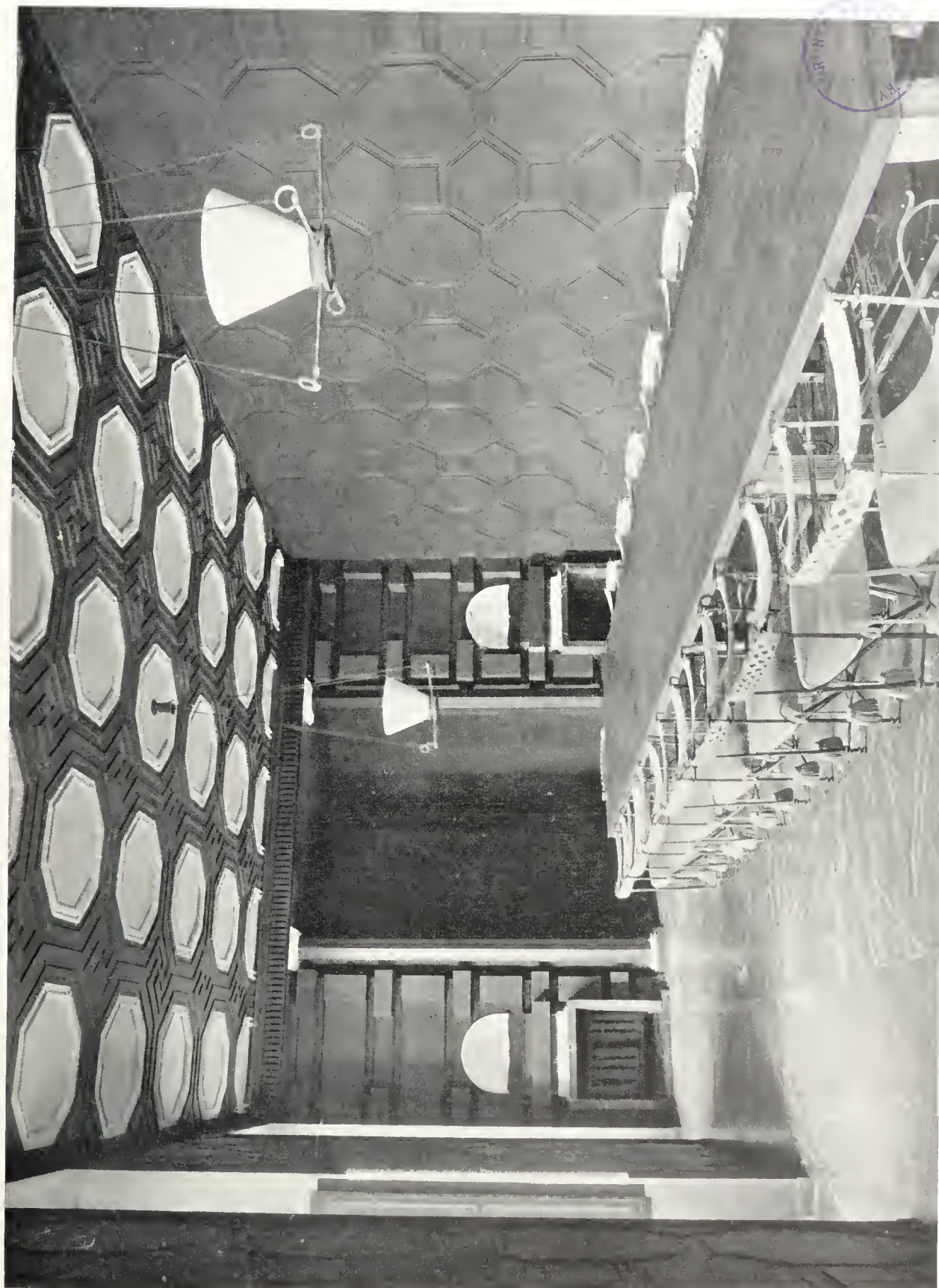
Arch. : H. Kampmann. 1925.



POLICE HEADQUARTERS, COPENHAGEN.
POLICE DIRECTOR'S OFFICE.

Arch. : H. Kampmann. 1925.

POLIZEIPRÆSIDIUM, KOPENHAGEN.
BÜRO DES POLIZEIDIREKTORS.



POLICE HEADQUARTERS, COPENHAGEN. CONFERENCE ROOM.

POLIZEIPRÄSIDIUM, KOPENHAGEN. KONFERENZZIMMER.

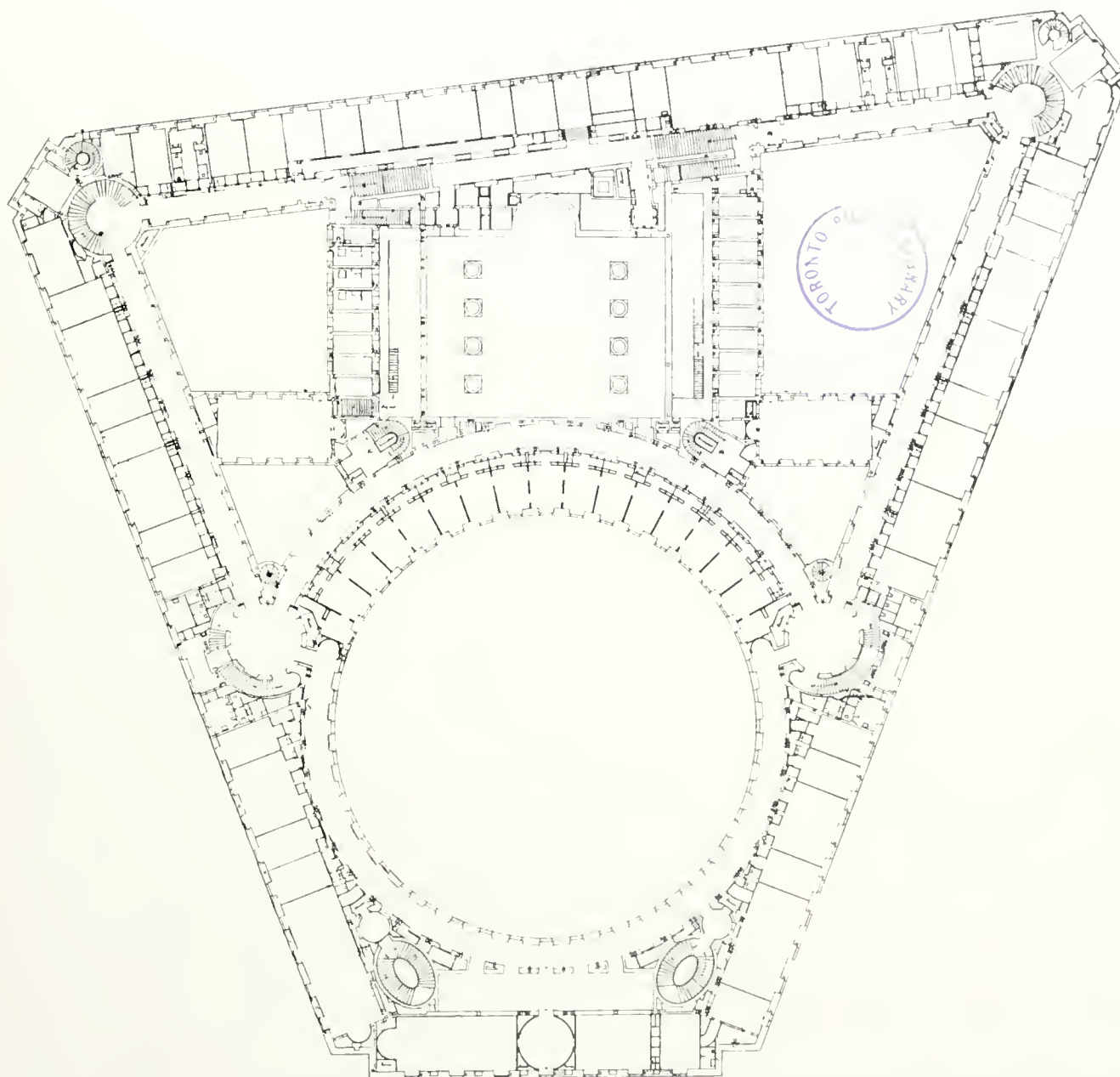
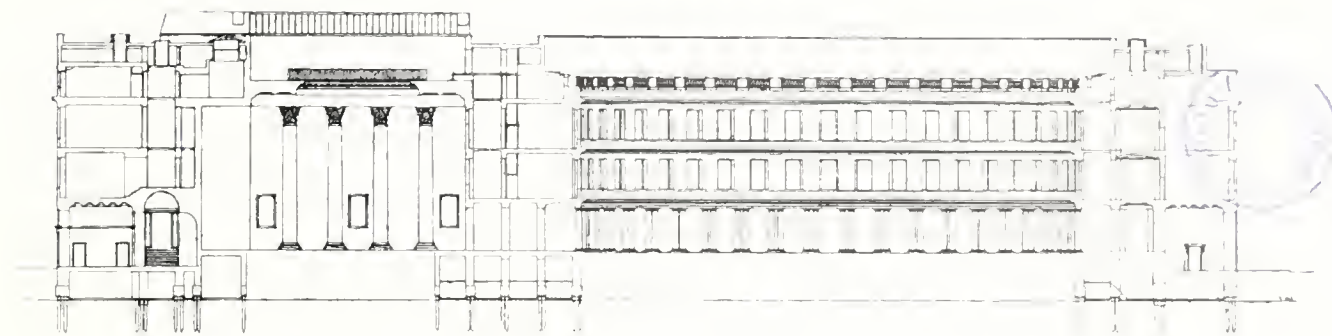
Arch. : H. Kampmann. 1925.



POLICE HEADQUARTERS, COPENHAGEN. COURTROOM.

Arch. : H. Kampmann. 1925.

POLIZEIPRASIDIUM, KOPENHAGEN. GERICHTSSAAL.



POLICE HEADQUARTERS, COPENHAGEN.
PLAN 1 AND SECTION : 400.

POLIZEIPRÄSIDIUM, KOPENHAGEN.
GRUNDRISS UND SCHNITT. MASSTAB 1 : 400.

Arch. : H. Kampmann.



STATE SCHOOL, RANDERS. COURTYARD

STAATLICHE SCHULE, RANDERS. HOF.

Arch. : H. & C. Kampmann. 1926.



STATE SCHOOL, RANDERS. COURTYARD.

STAATLICHE SCHULE, RANDERS. HOF.

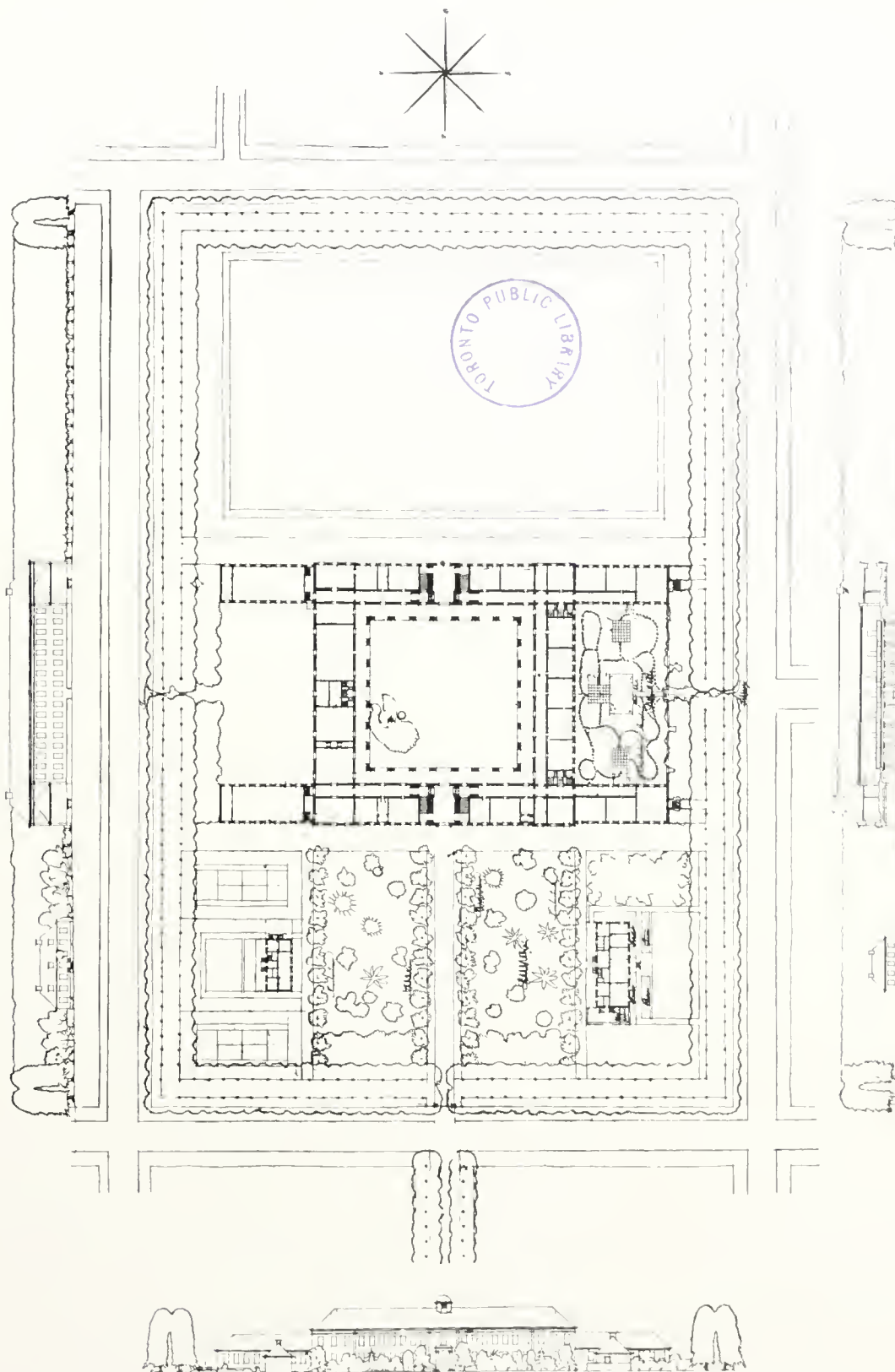
Arch. : H. & C. Kampmann. 1926.



STATE SCHOOL, RANDERS. ASSEMBLY HALL.

STAATLICHE SCHULE, RANDERS. AULA.

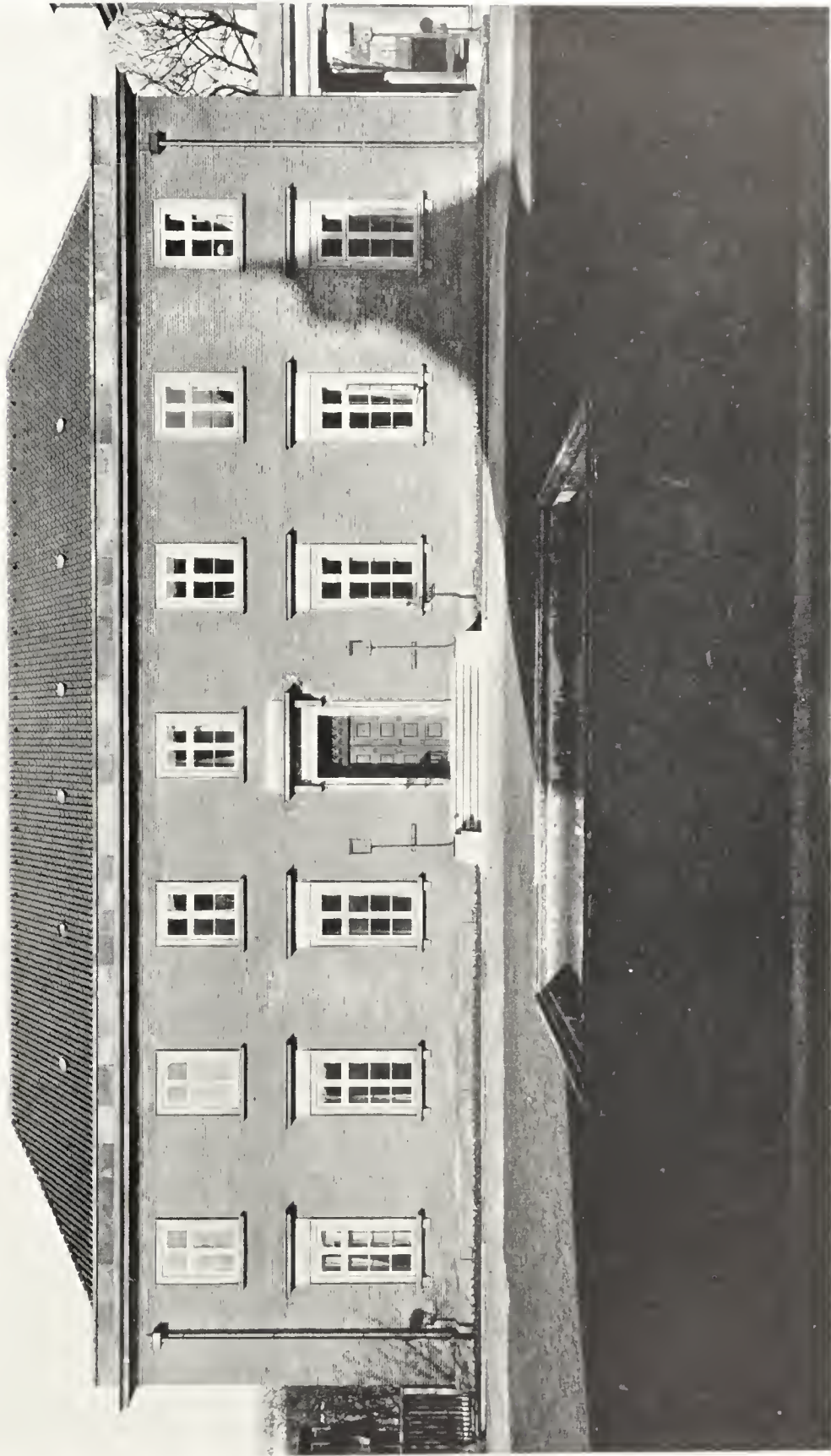
Arch. : H. & C. Kampmann. 1926.



STATE SCHOOL, RANDERS.
PLAN AND SECTIONS 1 : 2000.

STAATLICHE SCHULE, RANDERS.
GRUNDRISS UND SCHNITT. MASSTAB 1 : 2000.

Arch. : H. & C. Kampmann.



COURT HOUSE, FREDERIKSBERG.

Arch. : H. Kampmann & K. Gottlob. 1921.

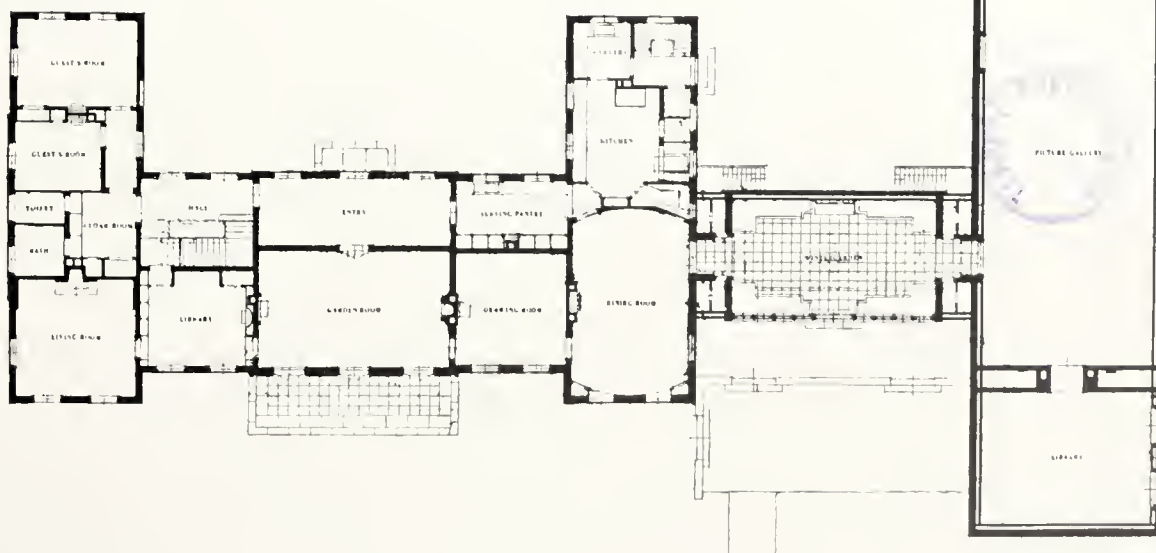
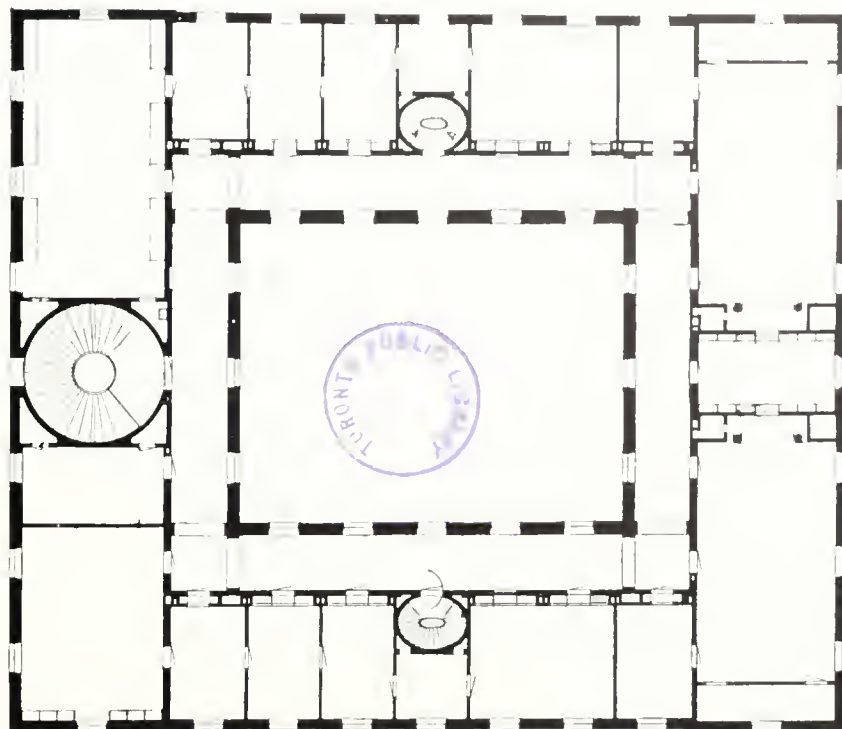
GERICHTSGEBÄUDE, FREDERIKSBERG.



COURT HOUSE, FREDERIKSBURG.

Arch. : H. Kampmann & K. Gottlob. 1921.

GERICHTSGEBÄUDE, FREDERIKSBURG.



COURT HOUSE, FREDERIKSBERG.
PLAN 1 : 400.

ORDRUP GAARD ORDRUP.
PLAN 1 : 400.

GERICHTSGEBÄUDE FREDERIKSBERG.
GRUNDRISS. MASSTAB 1 : 400.

ORDRUP GAARD ORDRUP. GRUNDRISS.
MASSTAB 1 : 400.

Arch. : Gotfred Tvede.



ORDRUP GAARD, ORDRUP.

Arch. : Goufred Tiede. 1919.

ORDRUP GAARD, ORDRUP.



ORDRUP GAARD, ORDRUP.

Arch. : Gøtfred Tvede. 1919.

ORDRUP GAARD, ORDRUP.



PRIVATE HOUSE, KLAMPENBORG.

Arch. : Carl Brummer. 1922.

PRIVATHAUS, KLAMPENBORG.



GURRE CHURCH.

Arch : Carl Brummer. 1925.

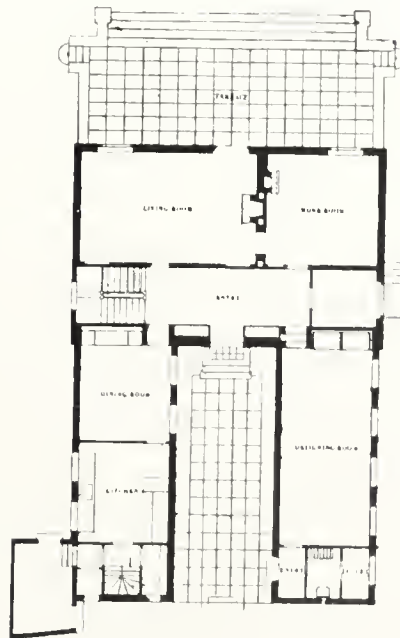
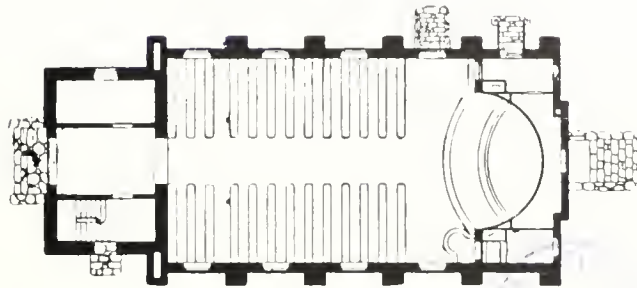
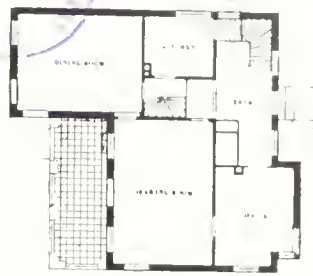
KIRCHE GURRE.



GURRE CHURCH.

Arch. : Carl Brummer. 1925.

KIRCHE GURRE.



PRIVATE HOUSE, KLAMPENBORG.
PLAN 1 : 400.

Arch. Carl Brummer.

PRIVATHAUS, KLAMPENBORG.
GRUNDRISS. MASSTAB 1 : 400.

GURRE CHURCH. PLAN 1 : 400.

KIRCHE GURRE. GRUNDRISS. MASSTAB 1 : 400.
Arch. : Carl Brummer.

PRIVATE HOUSE, COPENHAGEN.
PLAN 1 : 400.

Arch. : Poul Holsoe.

PRIVATHAUS, KOPENHAGEN.
GRUNDRISS MASSTAB 1 : 400.



PRIVATE HOUSE, COPENHAGEN.

PRIVATHAUS, KOPENHAGEN.

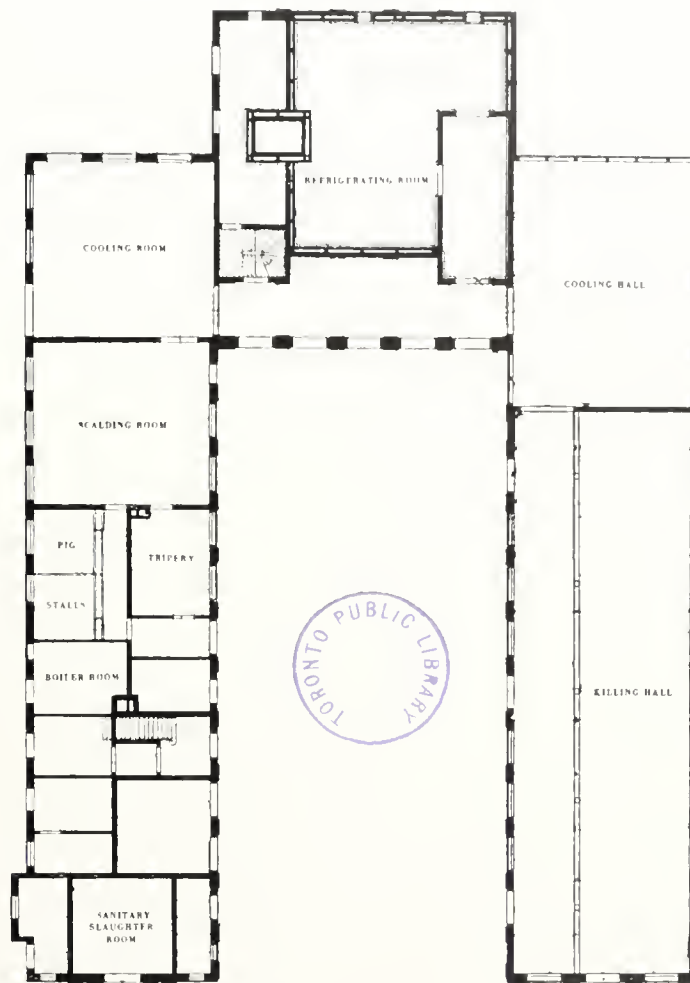
Arch. : Poul Holsøe. 1919.



SLAUGHTER-HOUSE, ELSINORE.

Arch. : Poul Holsoe. 1913.

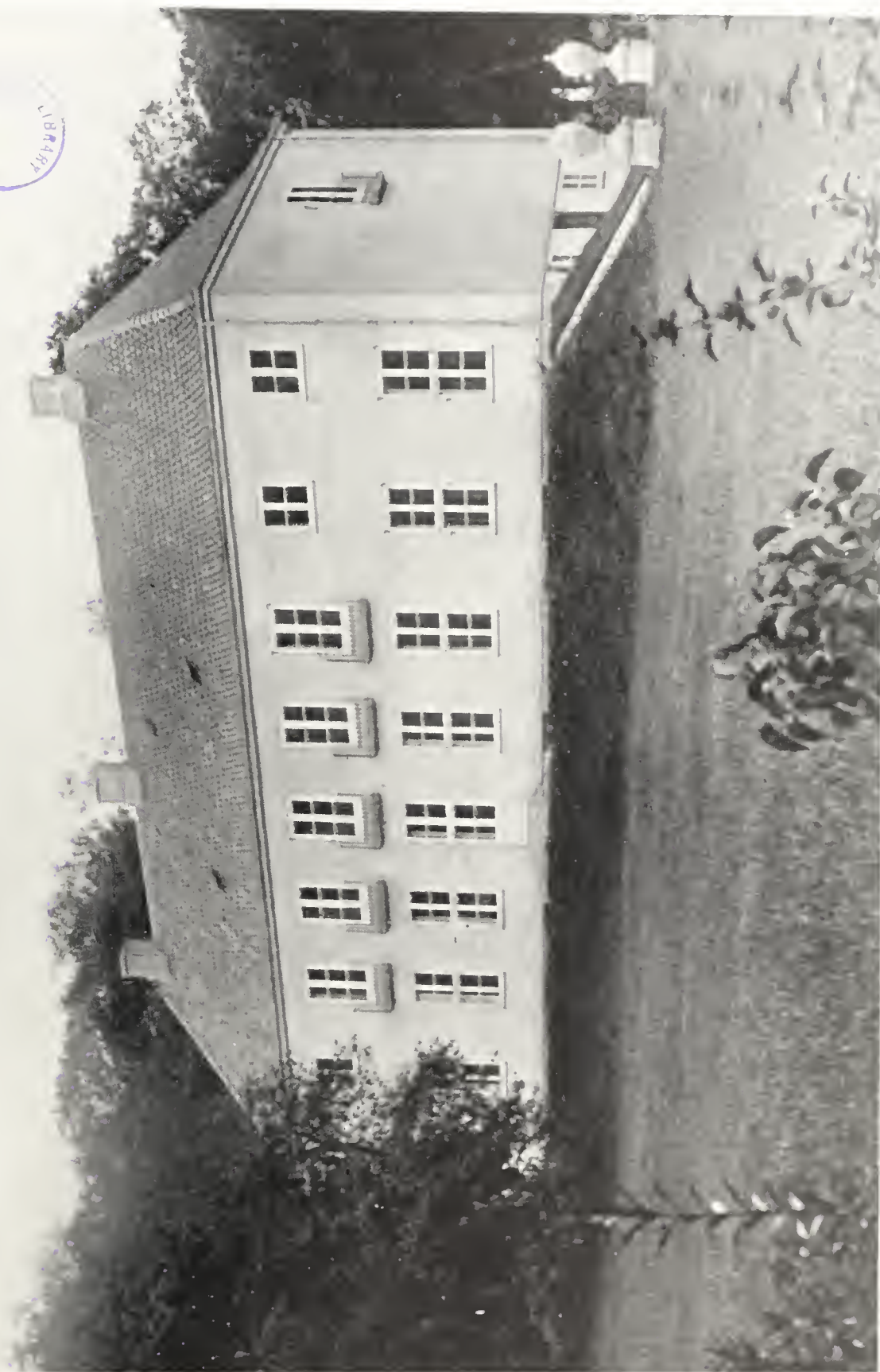
SCHLACHTHAUS, HELSINGOR



SLAUGHTER-HOUSE, ELSINORE.
PLAN 1 : 400.

SCHLACHTHAUS, HELSINGÖR.
GRUNDRISS. MASSTAB 1 : 400.

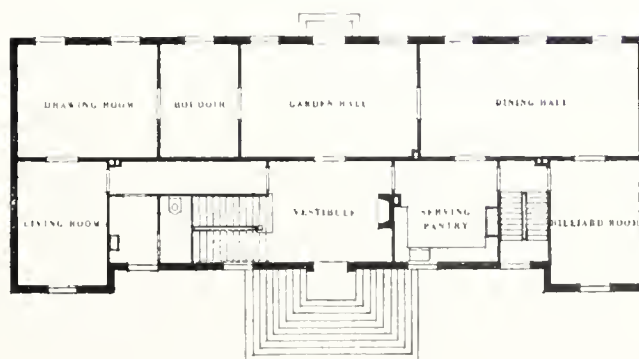
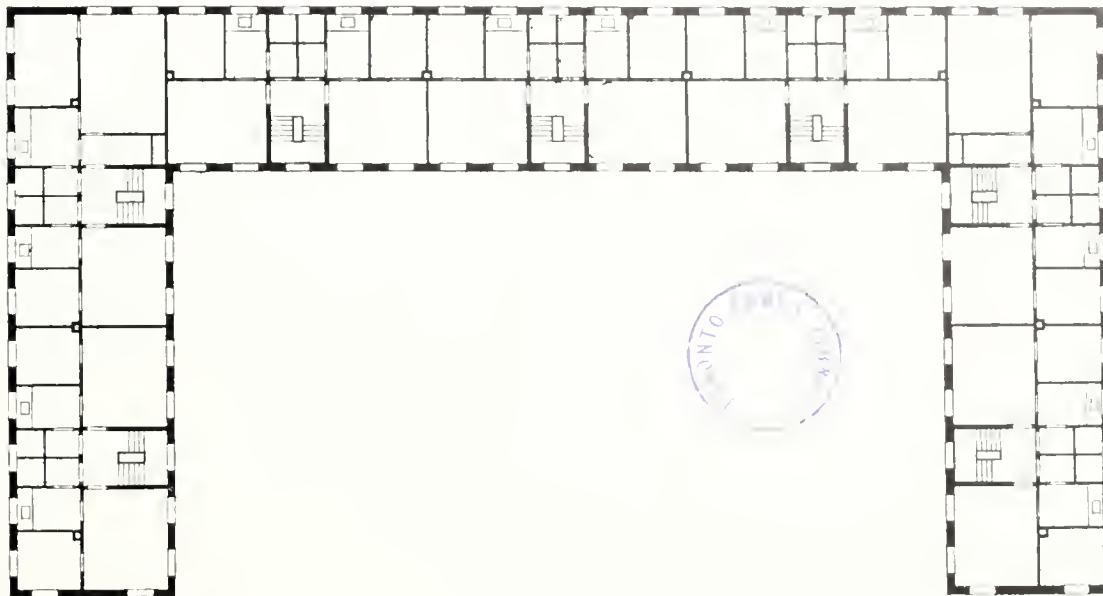
Arch. : Poul Holstøe.



PRIVATE HOUSE, ELSINORE.

Arch. : Poul Holsoe. 1913.

PRIVATHAUS, HELSINGÖR



HOME FOR OLD PEOPLE, ELSINORE.
PLAN 1 : 400.

PRIVATE HOUSE, ELSINORE.
PLAN 1 : 400.

ALTERSHEIM, HELSINGÖR.
GRUNDRISS. MASSTAB 1 : 400.

PRIVATHAUS, HELSINGÖR.
GRUNDRISS MASSTAB 1 : 400.

Arch. : Poul Holsøe.

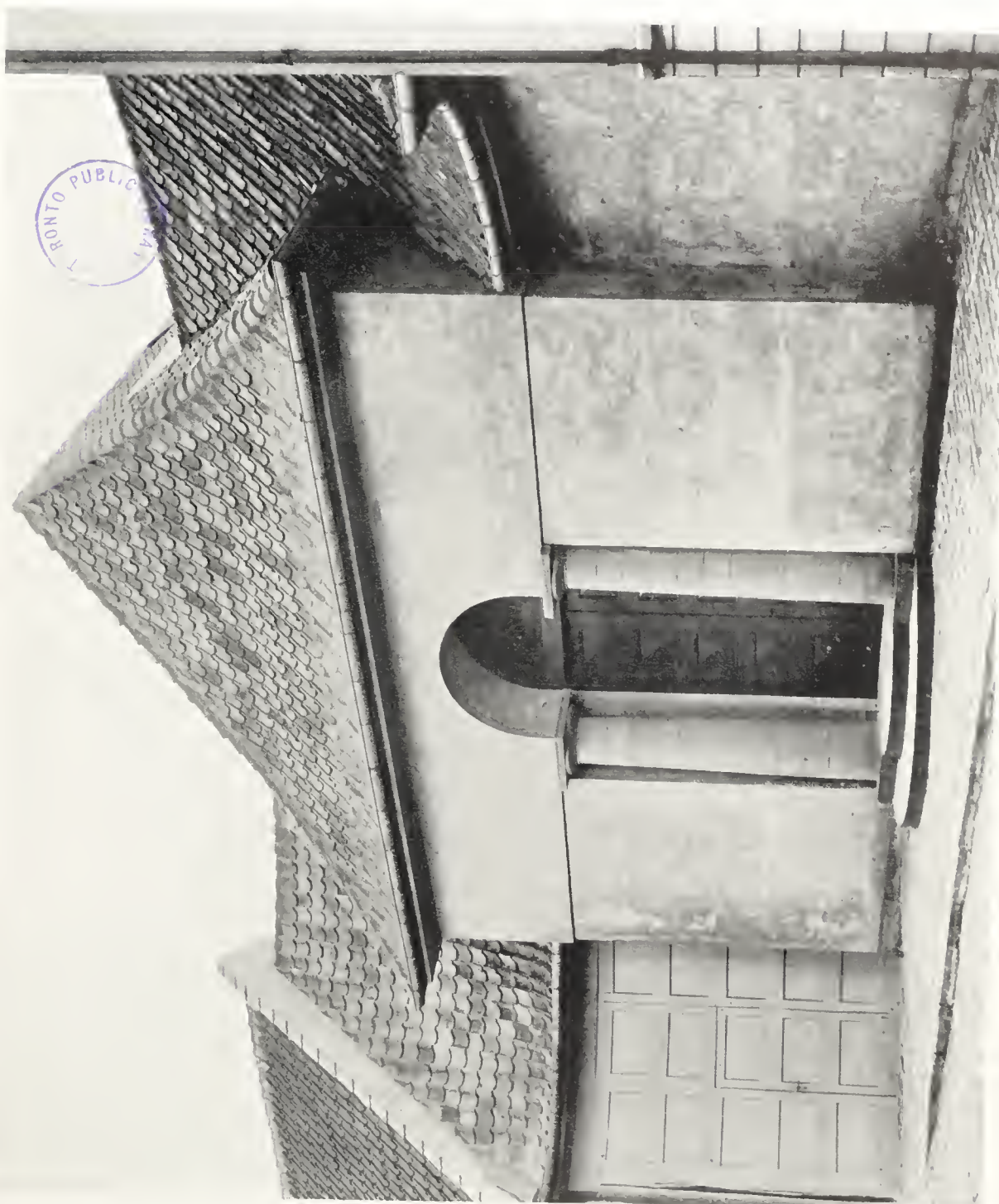


ALTERSHEIM, HELSINGØR.

Arch.: Poul Holsee. 1918.



HOME FOR OLD PEOPLE, ELSINØRE.



ART MUSEUM, FAABORG. MAIN ENTRANCE.

KUNSTMUSEUM, FAABORG. HAUPTTEINGANG.

Arch. : Carl Petersen. 1915.



ART MUSEUM, FAABORG.
VESTIBULE.

KUNSTMUSEUM, FAABORG.
EINGANGSHALLE.

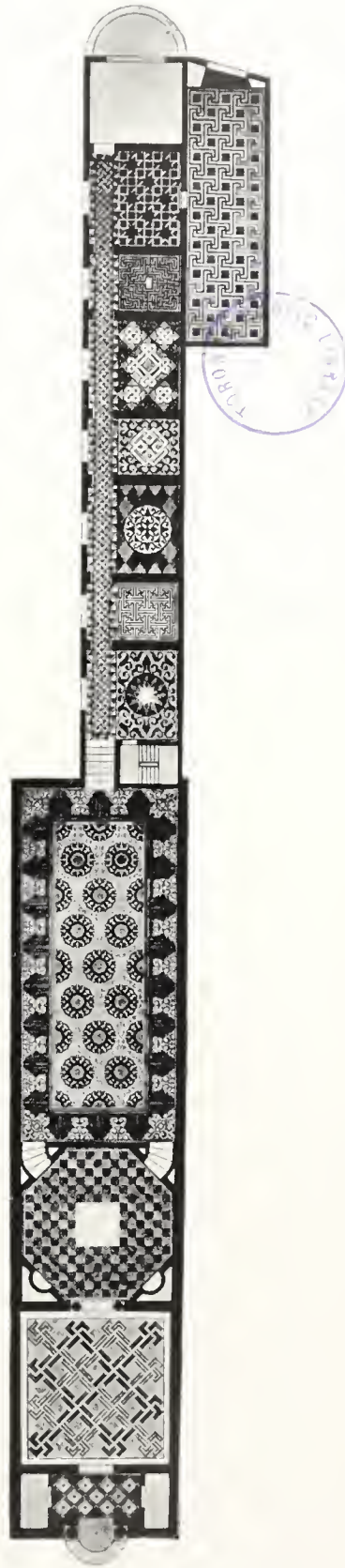
Arch. : Carl Petersen. 1915.



ART MUSEUM, FAABORG. LIBRARY.

KUNSTMUSEUM, FAABORG. BÜCHEREI.

Arch. : Carl Petersen. 1915.



ART MUSEUM, FAABORG.
PLAN 1 : 400.

Arch. : Carl Petersen.

KUNSTMUSEUM, FAABORG.
GRUNDRISS. MASSTAB 1 : 400.



ART SHOP, COPENHAGEN.

KUNSTHANDLUNG, KOPENHAGEN.

Arch. : Carl Petersen & Kaare Klint. 1920.



ART SHOP, COPENHAGEN.

KUNSTHANDLUNG, KOPENHAGEN.

Arch. : Carl Petersen & Kaare Klint. 1920.



ART MUSEUM, FAABORG. FURNITURE.

KUNSTMUSEUM, FAABORG. MÖBEL.

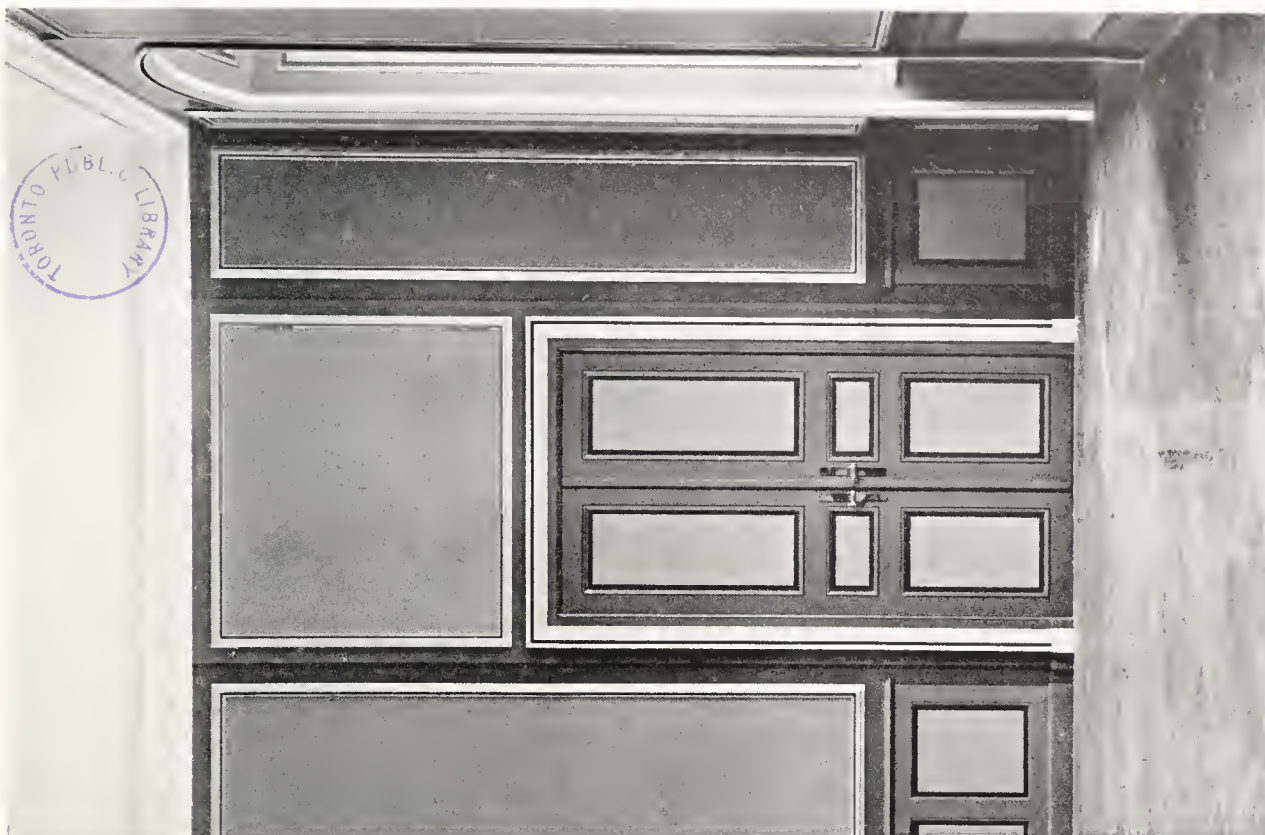
Arch. : Kaare Klint. 1913.



THORVALDSEN MUSEUM, COPENHAGEN.
FURNITURE IN DIRECTOR'S OFFICE.

THORVALDSEN MUSEUM, COPENHAGEN.
MÖBEL AUS DEM ARBEITSZIMMER DES DIREKTORS.

Arch. : Kaare Klint. 1924.

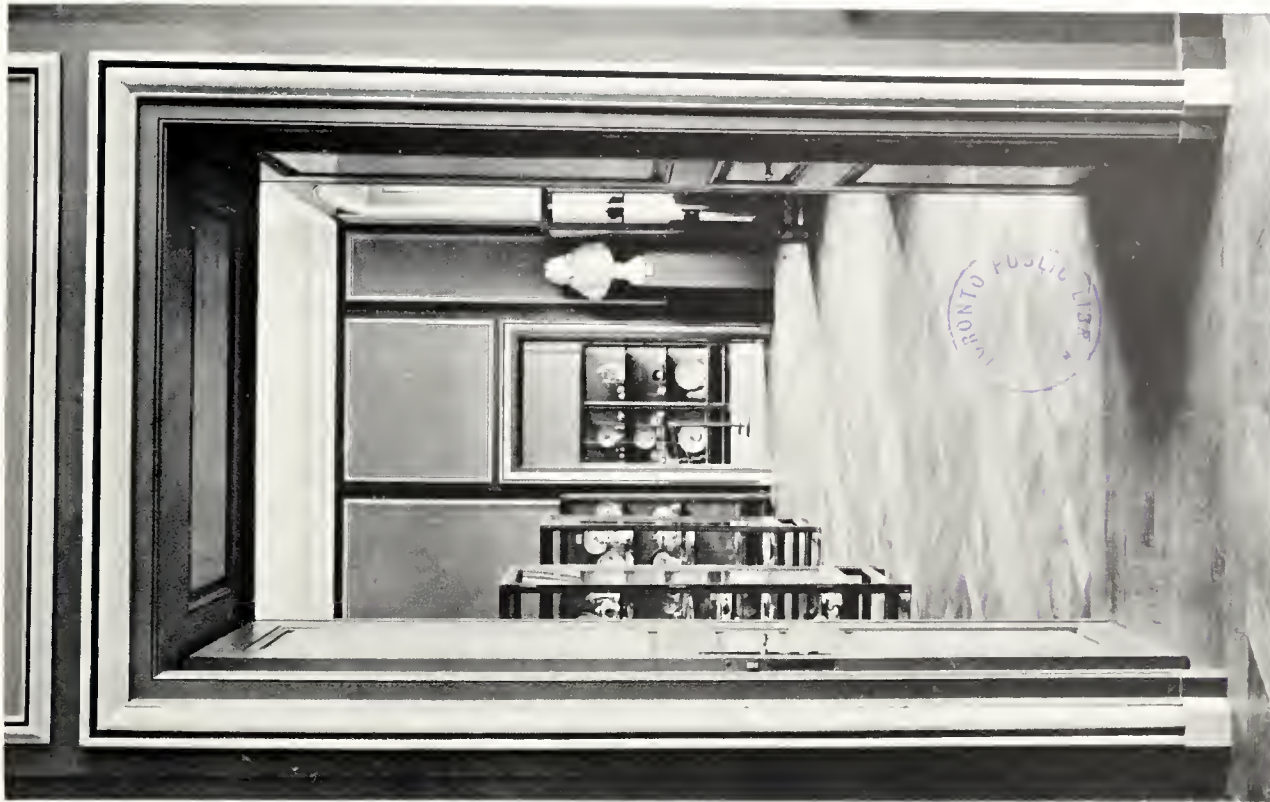


MUSEUM FÜR ANGEWANDTE KUNST, KOPENHAGEN.

Arch. : Ivar Bentsen & Faare Klint. 1926.



MUSEUM OF APPLIED ART. COPENHAGEN.



MUSEUM FÜR ANGEWANDTE KUNST, KOPENHAGEN.

Arch. : Ivar Bentsen & Kaare Klint. 1926.



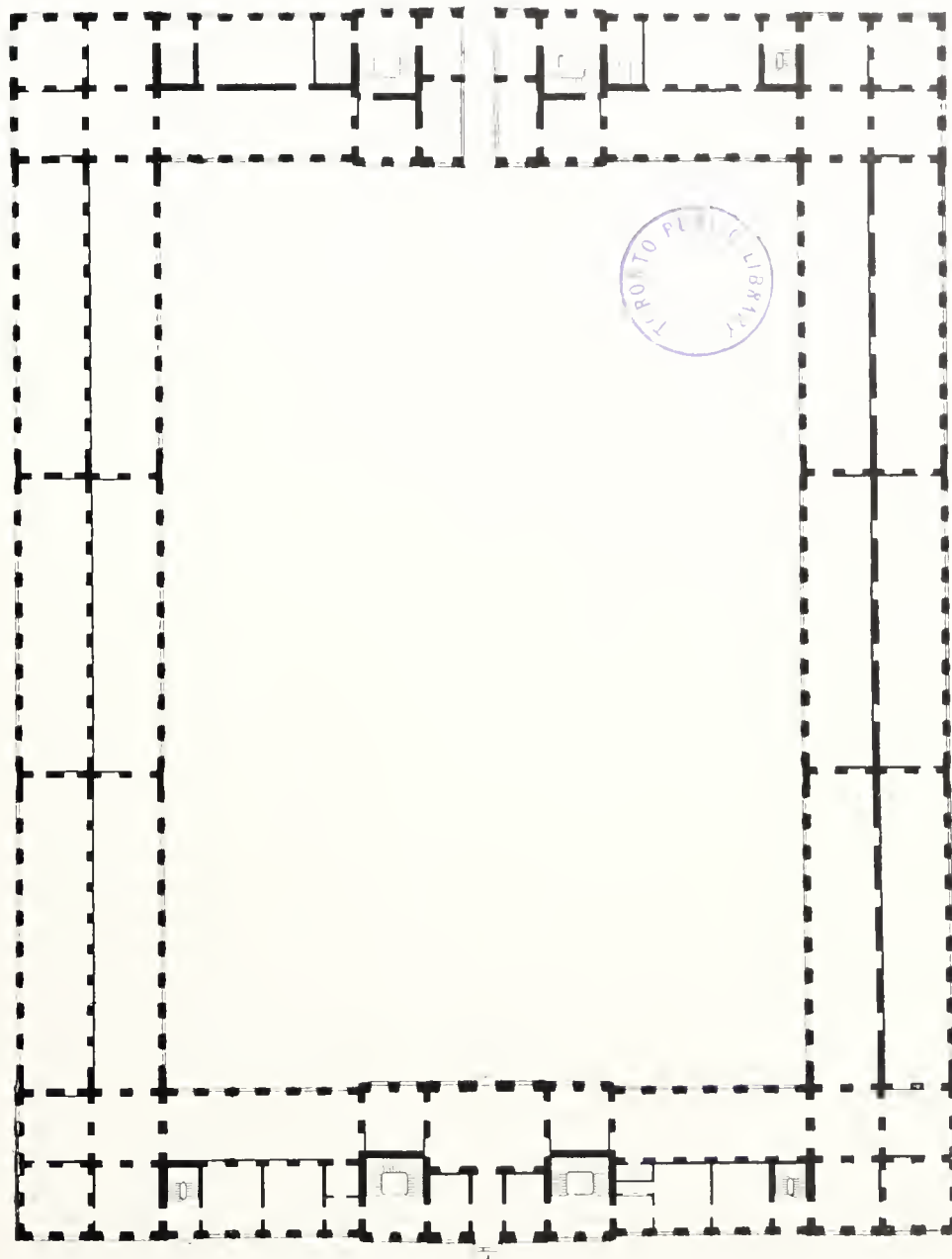
MUSEUM OF APPLIED ART, COPENHAGEN.



MUSEUM OF APPLIED ART, COPENHAGEN. MAIN ENTRANCE.

Arch.: Ivar Bentsen & Kaare Klint. 1926.

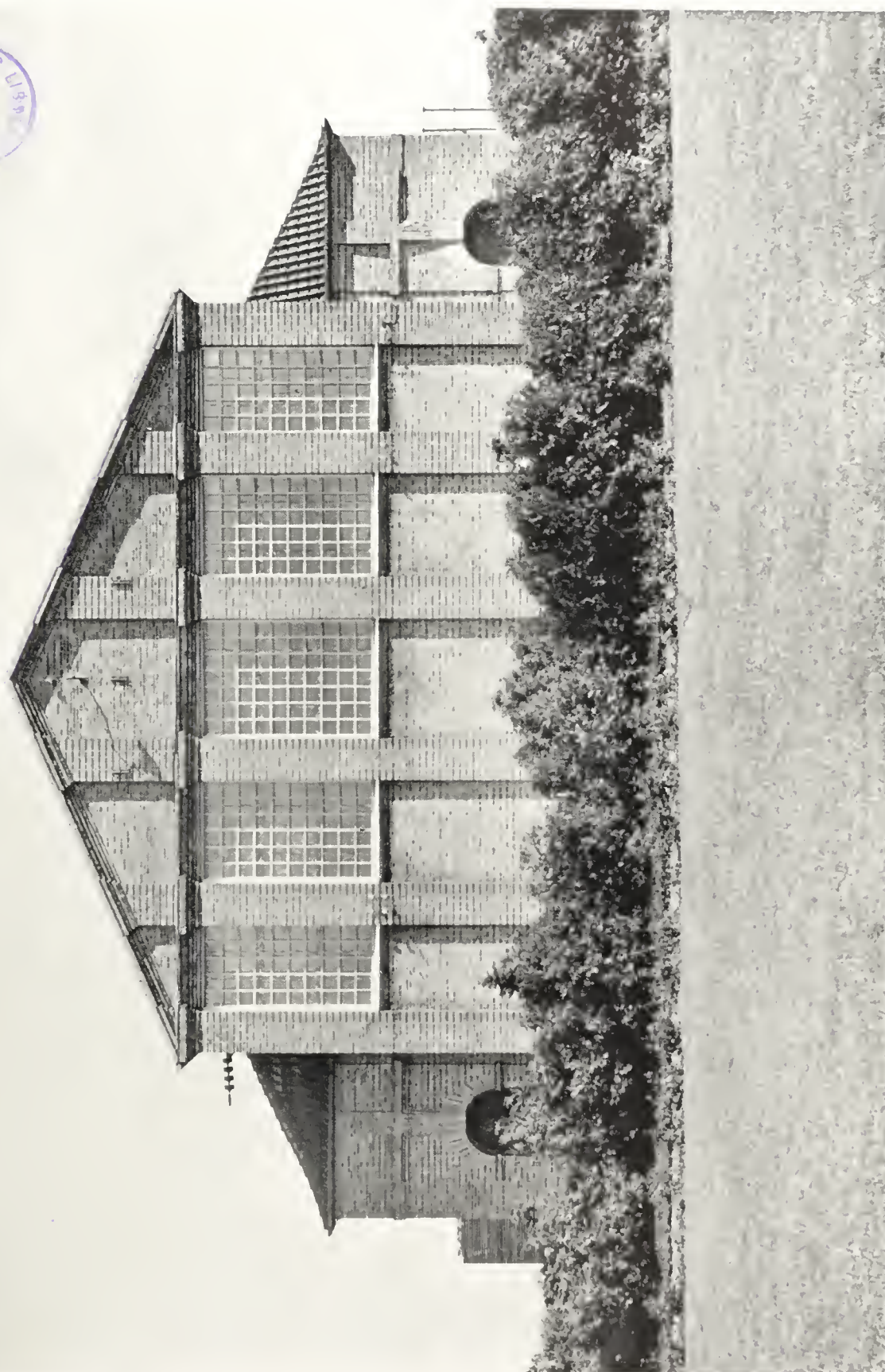
MUSEUM FÜR ANGEWANDTE KUNST, KOPENHAGEN. HAUPTTEINGANG.



MUSEUM OF APPLIED ART, COPENHAGEN.
PLAN 1 : 800.

MUSEUM FÜR ANGEWANDTE KUNST, KOPENHAGEN.
GRUNDRISS. MASSTAB 1 : 800.

Arch. : Ivar Bentsen & Kaare Klint.



ELECTRICITY WORKS, SVINNINGE. MACHINERY HOUSE.

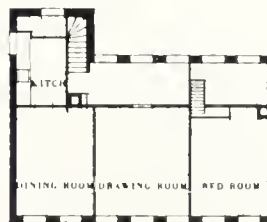
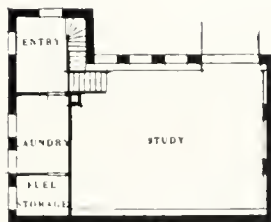
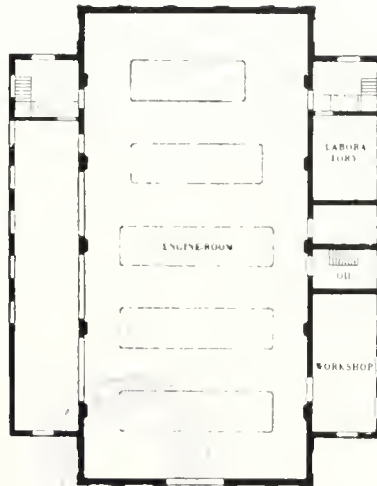
ELEKTRIZITÄTSWERKE, SVINNINGE. MASCHINENHAUS.

Arch. : Ivar Bentsen. 1916.



ELECTRICITY WORKS, SVINNINGE. ADMINISTRATION BLOCK. ELEKTRIZITATSWERKE, SVINNINGE. VERWALTUNGSGEBAUDE.

Arch. : Ivar Bentsen. 1916.



Arch. : Ivar Bentsen.



HOME FOR OLD PEOPLE, HOLBÆK.

Arch. : Ivar Bentsen. 1917.

ALTERSHEIM, HOLBÆK.



PRIVATE HOUSE, VEDBÆK.

Arch. : Ivar Bentsen. 1919.

PRIVATHAUS, VEDBÆK.



HOUSING BLOCK, COPENHAGEN.

Arch. : Ivar Bentsen. 1923.

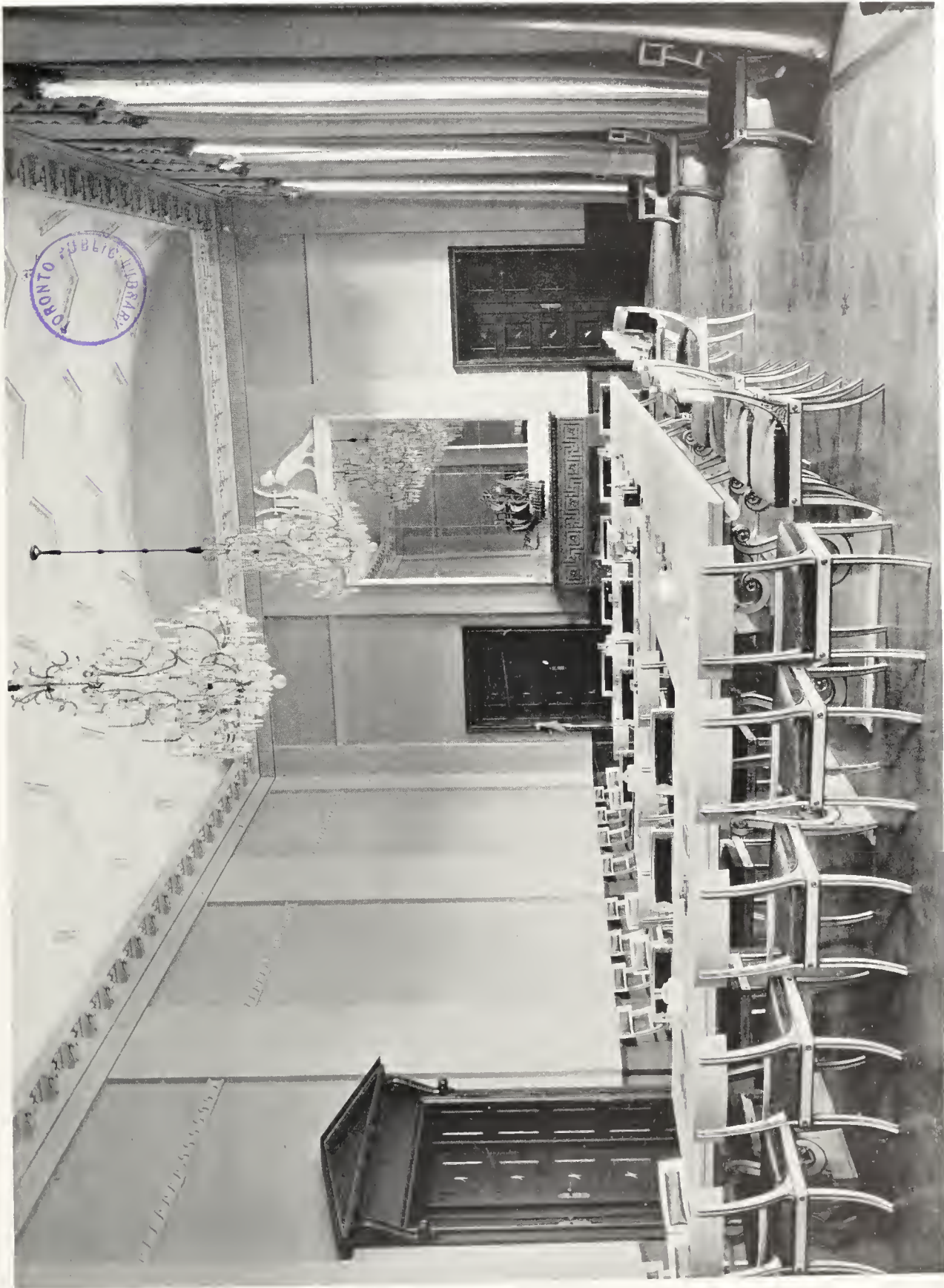
HAUSERBLOCK, KOPENHAGEN.



BUILDING FOR THE DANISH SHIPOWNERS'
ASSOCIATION, COPENHAGEN.

HAUS DER DÄNISCHEN REEDERVEREINIGUNG,
KOPENHAGEN.

Arch. : E. Monberg. 1922.



BUILDING FOR THE DANISH SHIPOWNERS' ASSOCIATION,
COPENHAGEN. BOARD ROOM.

Arch. : E. Monberg. 1922.

HAUS DER DANISCHEN REEDERVEINIGUNG,
KOPENHAGEN. SITZUNGSSAAL.



HAUS DER DÄNISCHEN REEDERVEREINIGUNG.
KOPENHAGEN. SITZUNGSSAAL.

Arch. : E. Monberg. 1922.



BUILDING FOR THE DANISH SHIPOWNERS' ASSOCIATION,
COPENHAGEN. BOARD ROOM.



BUILDING FOR THE DANISH SHIPOWNERS'
ASSOCIATION, COPENHAGEN. PLAN 1: 400.

HAUS DER DÄNISCHEN REEDERVEREINIGUNG,
KOPENHAGEN. GRUNDRISS. MASSTAB 1: 400.

Arch.: E. Monberg.



PRIVATE HOUSE, HELLERUP.

Arch. : Povl Baumann. 1916.

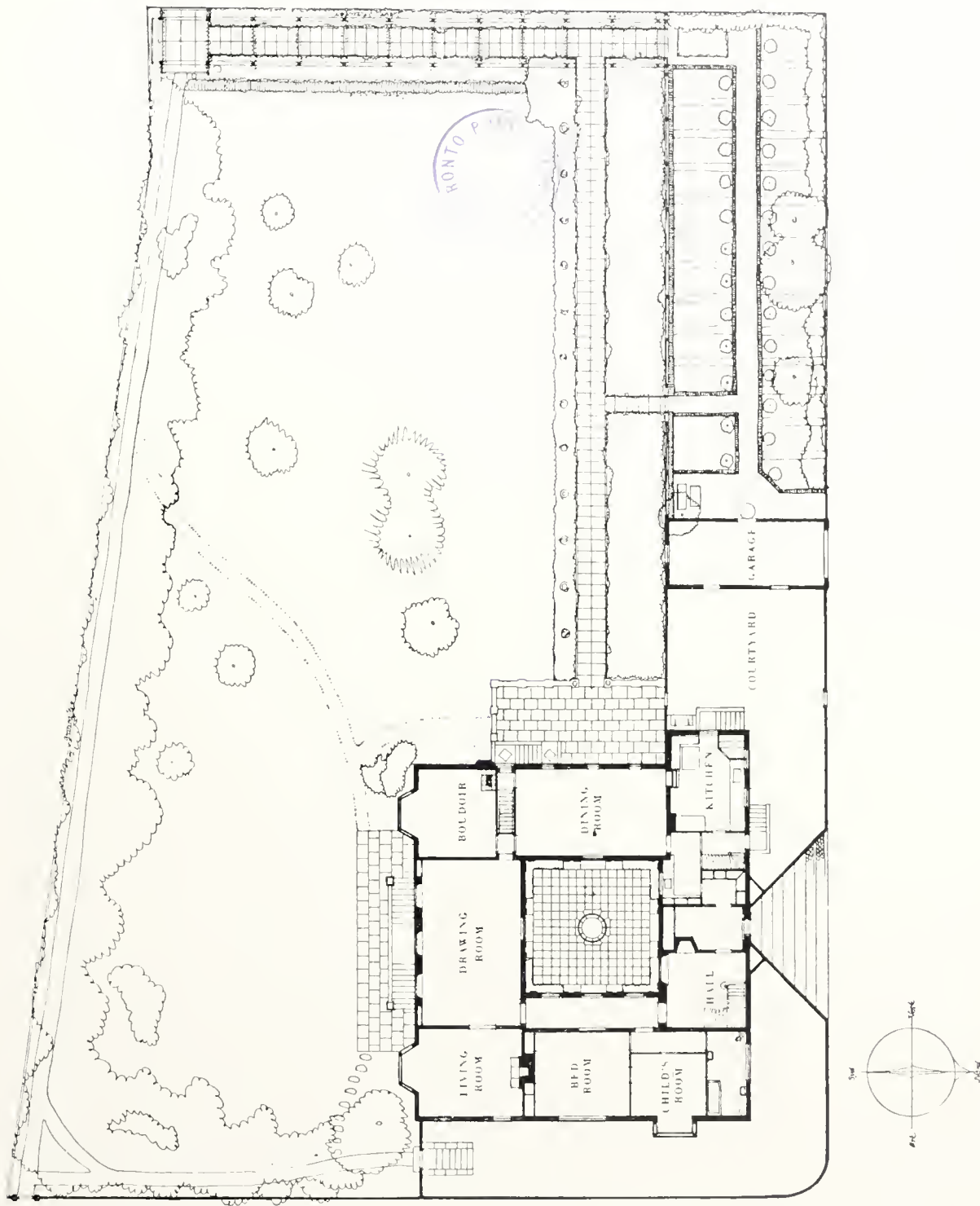
PRIVATHAUS, HELLERUP.



PRIVATE HOUSE, HELLERUP.

Arch. : Povel Baumann. 1916.

PRIVATHAUS, HELLERUP.



PRIVATE HOUSE, HELLERUP. PLAN 1 : 400.

PRIVATHAUS, HELLERUP. MASSTAB 1 : 400.

Arch. : Povel Baumann. Gardenarch. : G. N. Brandt.



PRIVATE HOUSE, LYNGBY.

Arch. : Povl Baumann. 1914.

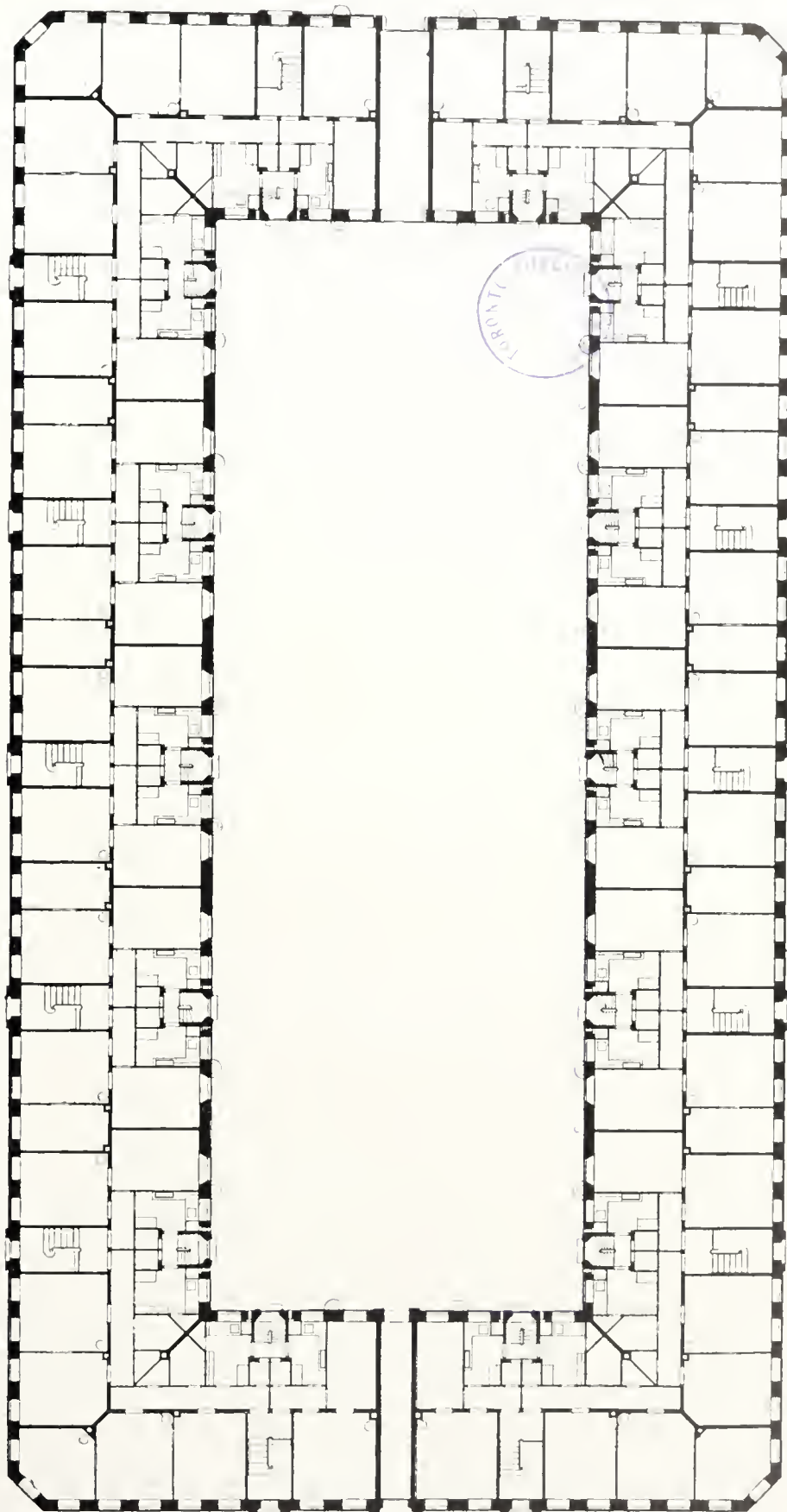
PRIVATHAUS, LYNGBY.



HOUSING BLOCK, COPENHAGEN.

HÄUSERBLOCK, KOPENHAGEN.

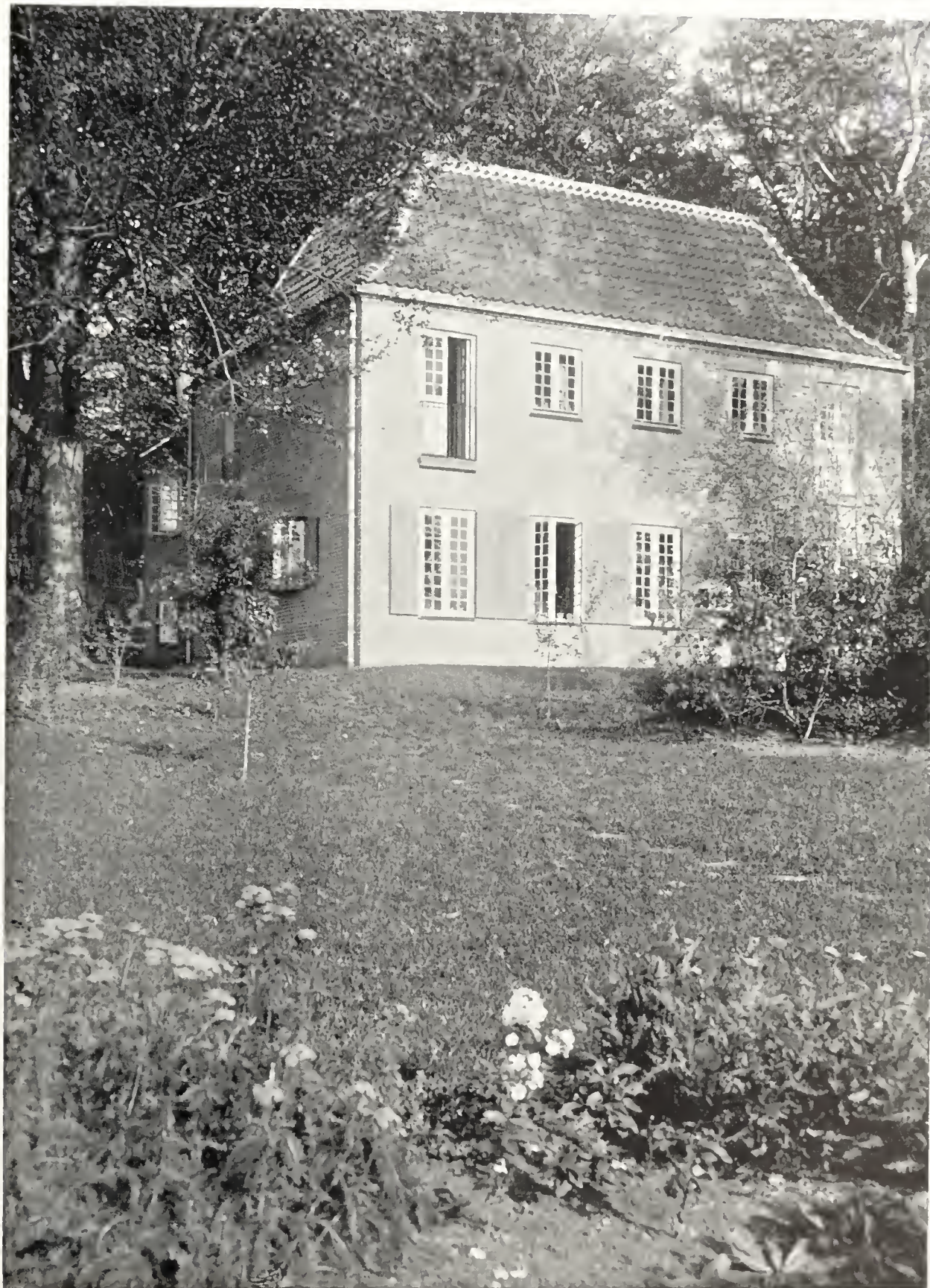
Arch. : Povl Baumann. 1921.



HOUSING BLOCK, COPENHAGEN.
PLAN 1 : 400.

HÄUSERBLOCK, KOPENHAGEN.
GRUNDRISS. MASSTAB 1 : 400.

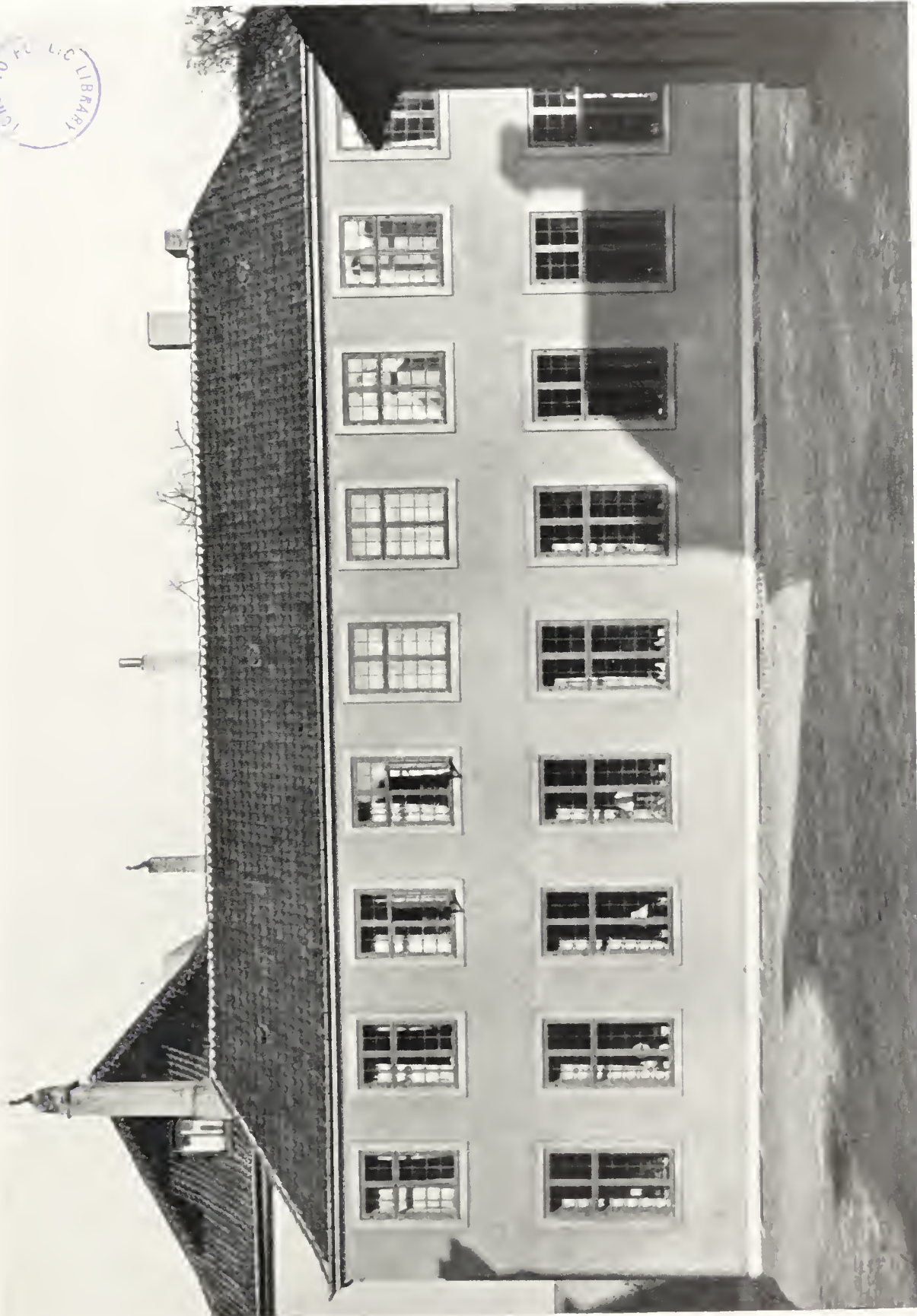
Arch. : Povel Baumann.



PRIVATE HOUSE, KLAMPENBORG.

PRIVATHAUS, KLAMPENBORG.

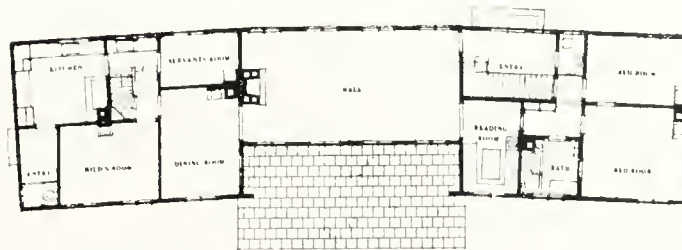
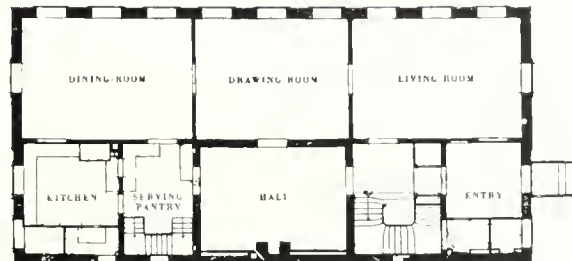
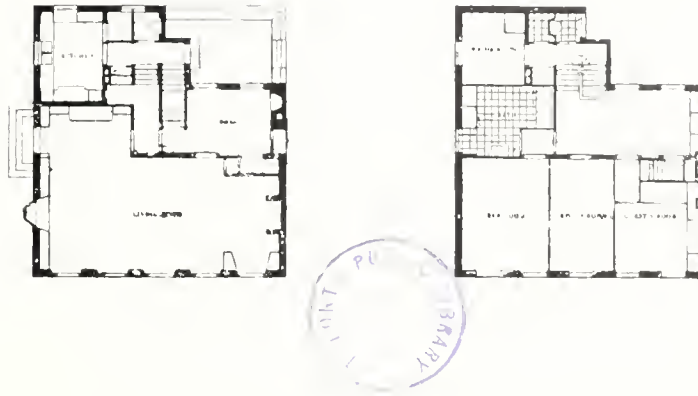
Arch. : J. Tvede. 1921.



MUSEUM OF APPLIED ARTS, COPENHAGEN.
DIRECTOR'S BLOCK.

Arch. : L. Hygom. 1925.

MUSEUM FÜR ANGEWANDTE KUNST, KOPENHAGEN.
DIREKTORHAUS.



PRIVATE HOUSE, KLAMPENBORG.
PLAN 1 : 400.

Arch. : J. Tvede.

PRIVATHAUS, KLAMPENBORG.
GRUNDRISS. MASSTAB 1 : 400.

MUSEUM OF APPLIED ARTS,
COPENHAGEN. PLAN 1 : 400.

Arch. : L. Hygom.

MUSEUM FÜR ANGEWANDTE KUNST,
KOPENHAGEN. GRUNDRISS. MASSTAB 1 : 400.

PRIVATE HOUSE, SPRINGFORBI.
PLAN 1 : 400.

Arch. : Henning Hansen.

PRIVATHAUS, SPRINGFORBI.
GRUNDRISS. MASSTAB 1 : 400.



PRIVATE HOUSE, SPRINGFORBI.

Arch. : Henning Hansen. 1916.

PRIVATHAUS. SPRINGFORBI.



HOUSING BLOCK, COPENHAGEN. ENTRANCE.

HÄUSERBLOCK, KOPENHAGEN. EINGANG.

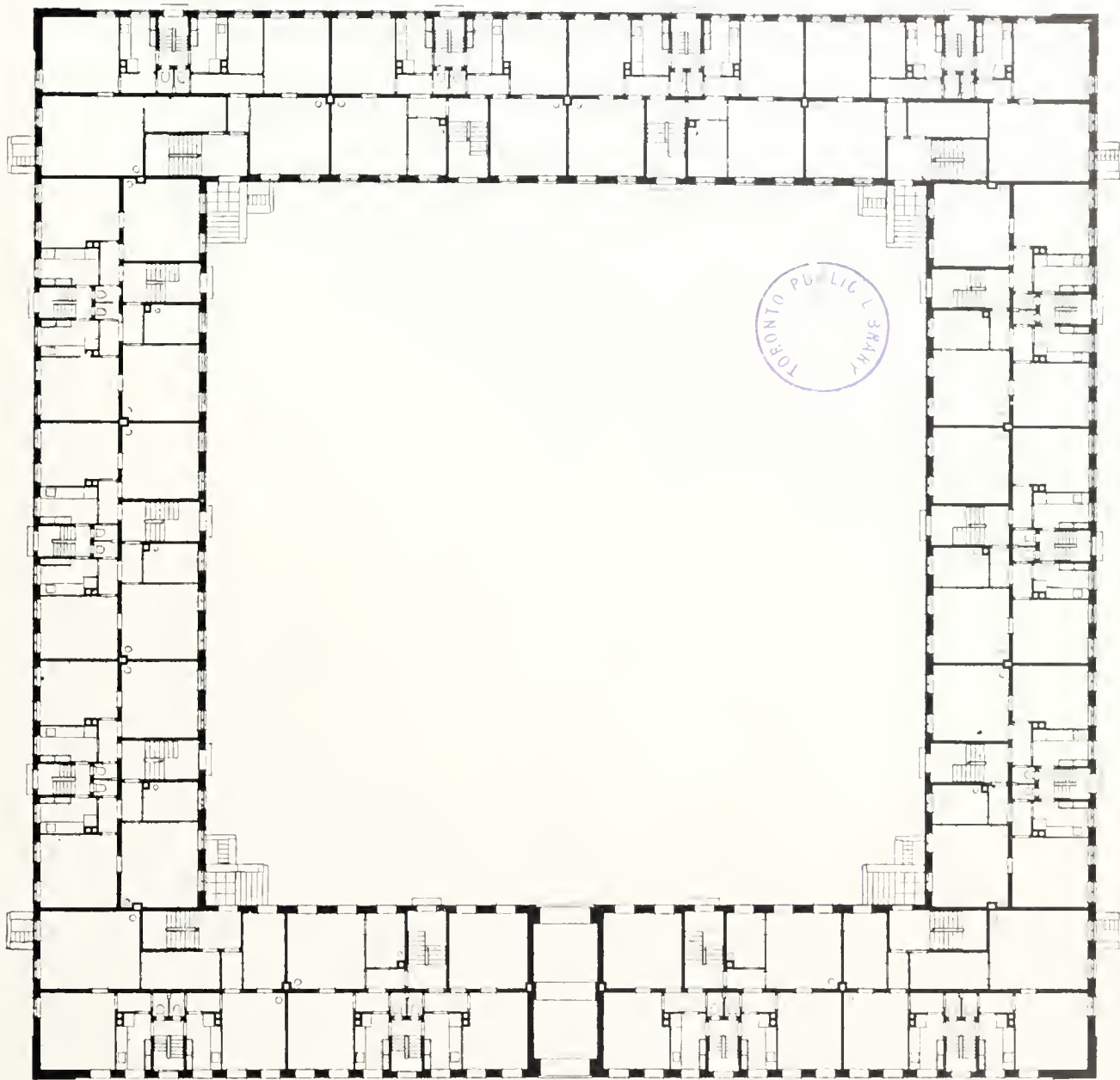
Arch. : Henning Hansen. 1923.



HOUSING BLOCK, COPENHAGEN. COURTYARD.

Arch. : *Henning Hansen*. 1923.

HÄUSERBLOCK, KOPENHAGEN. HOF.



HOUSING BLOCK, COPENHAGEN.
PLAN 1 : 400.

Arch. : Henning Hansen.

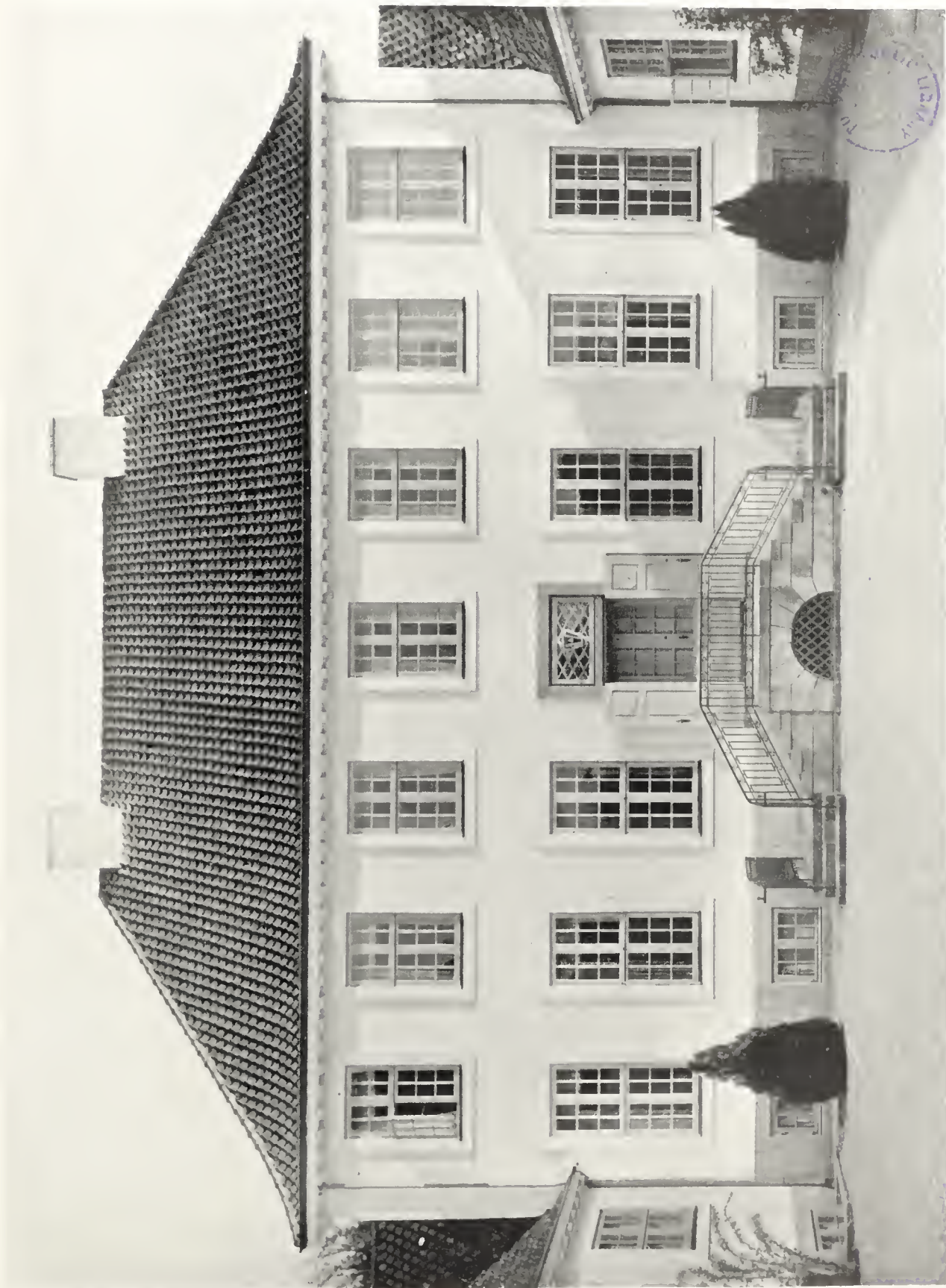
HÄUSERBLOCK, KOPENHAGEN.
GRUNDRISS. MASSTAB 1 : 400.



BUILDING FOR REVISIONS INSTITUTE.

GEBÄUDE EINER TREUHANDGESELLSCHAFT.

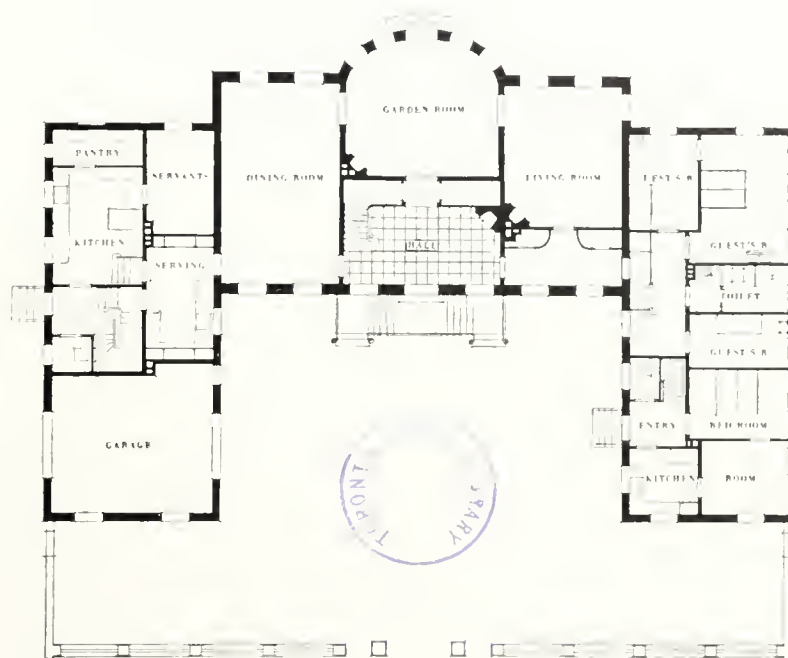
Arch. : A. Oppenheim. 1918.



PRIVATE HOUSE, VEDBÆK.

Arch.: Sven Risom. 1922.

PRIVATHAUS, VEDBÆK.



PRIVATE HOUSE, VEDBÆK.
PLAN 1 : 400.

PRIVATHAUS, VEDBÆK.
GRUNDRISS. MASSTAB 1 : 400.

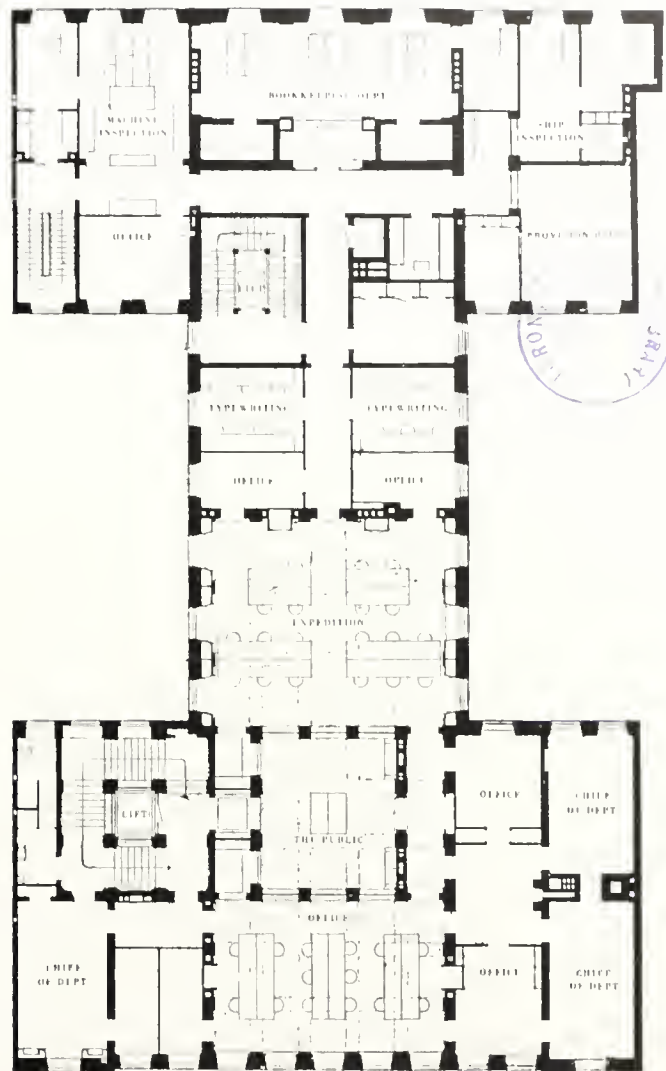
Arch. : Sven Risom.



OFFICE BUILDING, COPENHAGEN.

BÜROHAUS, KOPENHAGEN.

Arch. : E. Madvig & Povl Methling. 1922.



OFFICE BUILDING, COPENHAGEN.
PLAN 1 : 400.

BÜROHAUS, KOPENHAGEN.
GRUNDRISS, MASSTAB 1 : 400.

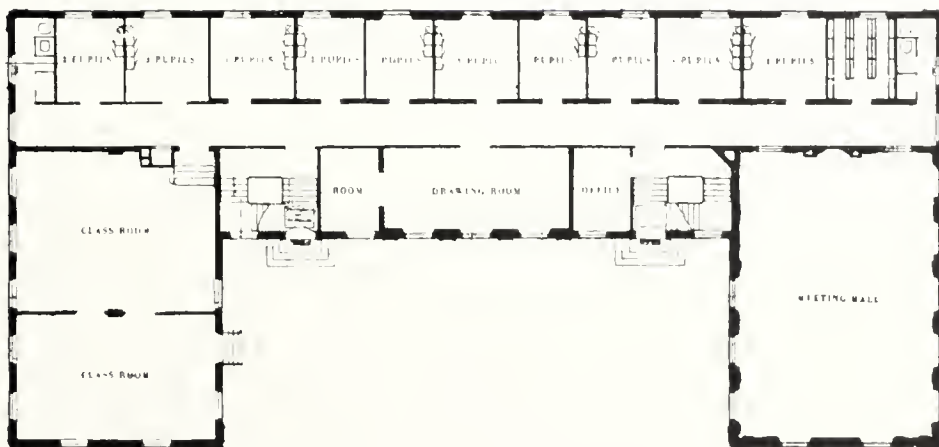
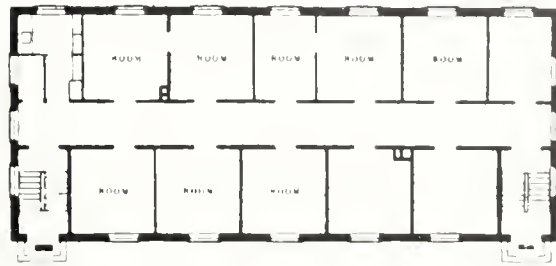
Arch. : E. Madsen & Povl Methling.



HOME FOR OLD PEOPLE, HILLERÖD.

Arch. : Carl Lundqvist. 1918.

ALTERSHEIM, HILLERÖD.



HOME FOR OLD PEOPLE, HILLERØD.
PLAN 1 : 400.

ALTERSHEIM, HILLERÖD.
GRUNDRISS. MASSTAB 1 : 400.

MISSION SCHOOL, HILLERØD.
PLAN 1 : 400.

MISSIONSSCHULE, HILLERÖD.
GRUNDRISS. MASSTAB 1 : 400.

Arch. : Carl Lundquist.

TORO
ARY



MISSIONS SCHOOL, HILLERØD.

Arch. : Carl Lundquist. 1922.

MISSIONSSCHULE, HILLERØD.



ØREGAARD SCHOOL, HELLERUP.

ØREGAARD SCHULE, HELLERUP.

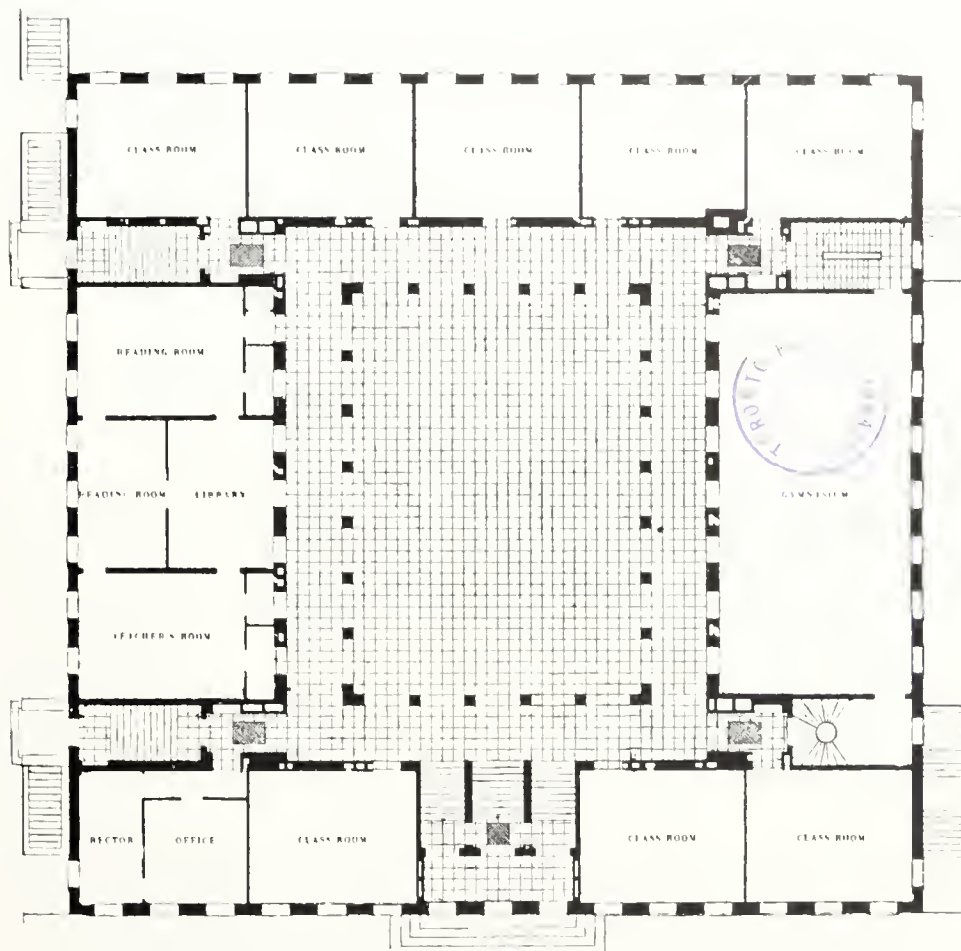
Arch. : Edvard Thomsen. 1924.



ØREGAARD SCHOOL, HELLERUP.

Arch. : Edward Thomsen. 1924.

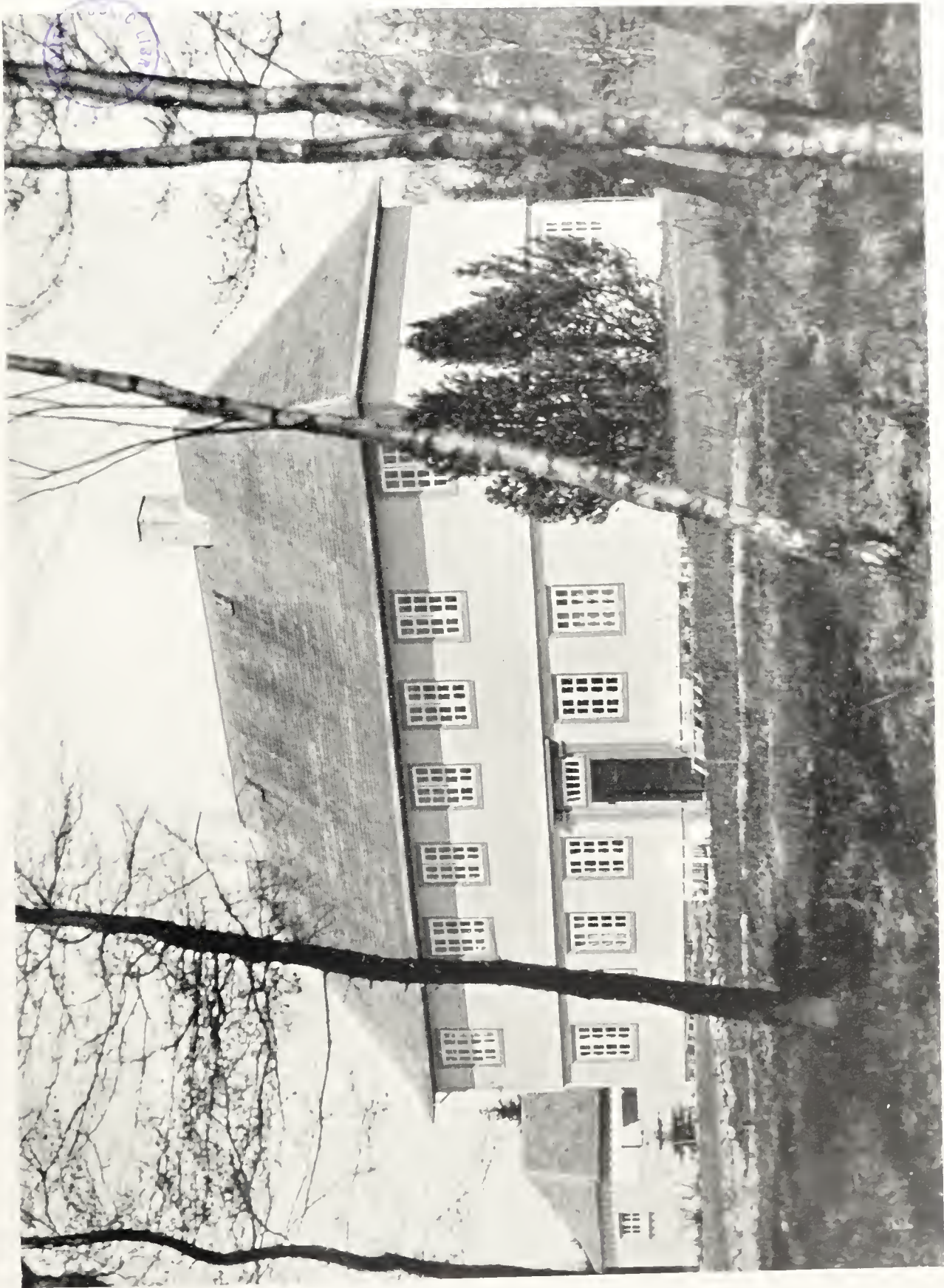
ØREGAARD SCHULE, HELLERUP.



OREGAARD SCHOOL, HELLERUP.
PLAN 1 : 400.

OREGAARD SCHULE, HELLERUP.
GRUNDRISS. MASSTAB 1 : 400.

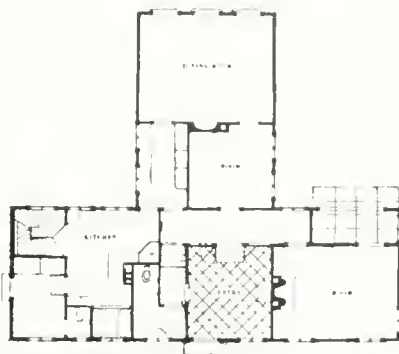
Arch. : Edvard Thomsen.



COUNTRY HOUSE, MUNKERUP.

Arch. : T. H. Højle & N. Rosenkjær. 1920.

LANDHAUS, MUNKERUP



COUNTRY HOUSE, MUNKERUP.
PLAN 1 : 400.

PRIVATE HOUSE, HELLERUP.
PLAN 1 : 400.

LANDHAUS, MUNKERUP.
GRUNDRISS. MASSTAB 1 : 400.

PRIVATHAUS, HELLERUP.
GRUNDRISS. MASSTAB 1 : 400.

Arch. : T. H. Højle & N. Rosenkjær.



PRIVATE HOUSE, HELLERUP.

Arch. : T. H. Højle & N. Rosenkjær. 1920.

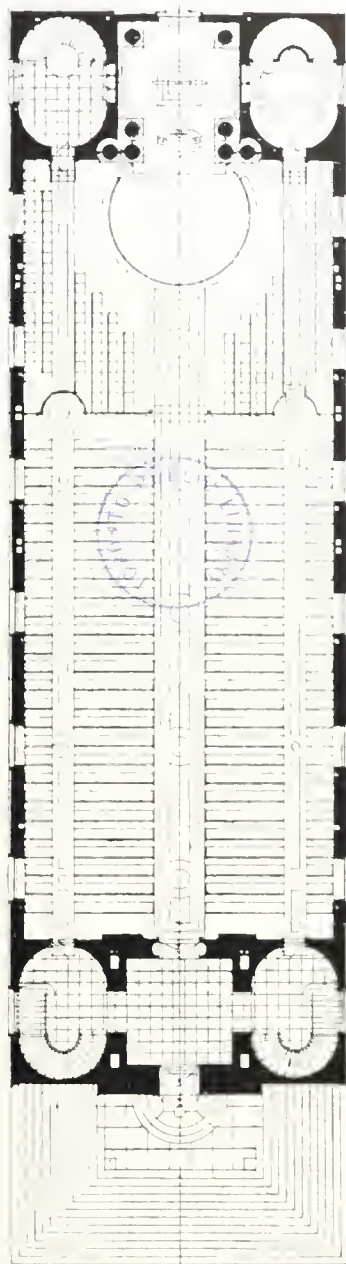
PRIVATHAUS, HELLERUP.



CHURCH AT AARHUS.

Arch. : K. Gottlob & A. Frederiksen. 1926.

KIRCHE IN AARHUS.



CHURCH AT AARHUS.
PLAN 1 : 400.

KIRCHE IN AARHUS.
GRUNDRISS. MASSTAB 1 : 400.

Arch. : K. Gottlob & A. Frederiksen.

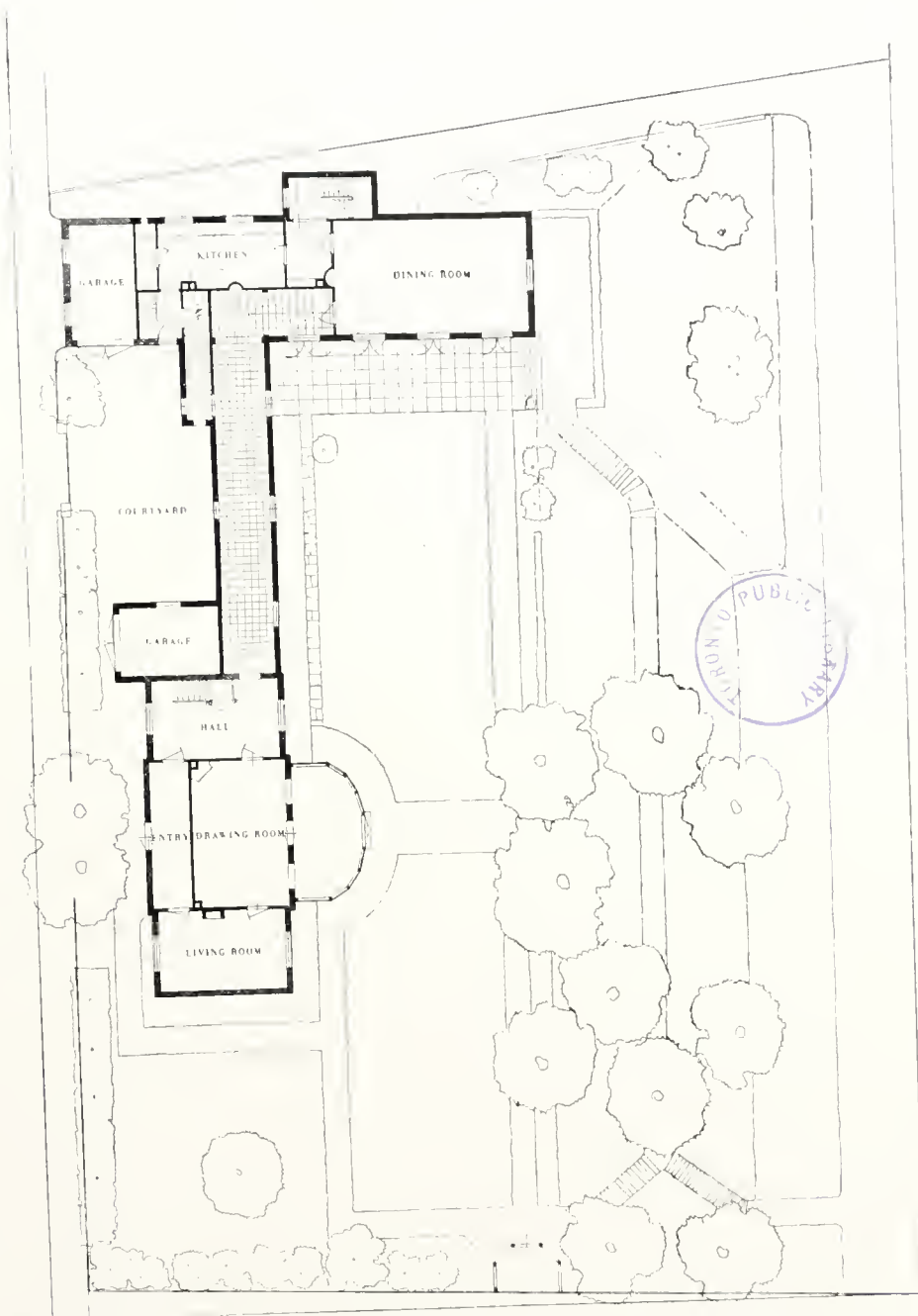


LANDHAUS, SPRINGFOREL.

Arch. : Axel Maar. 1921.



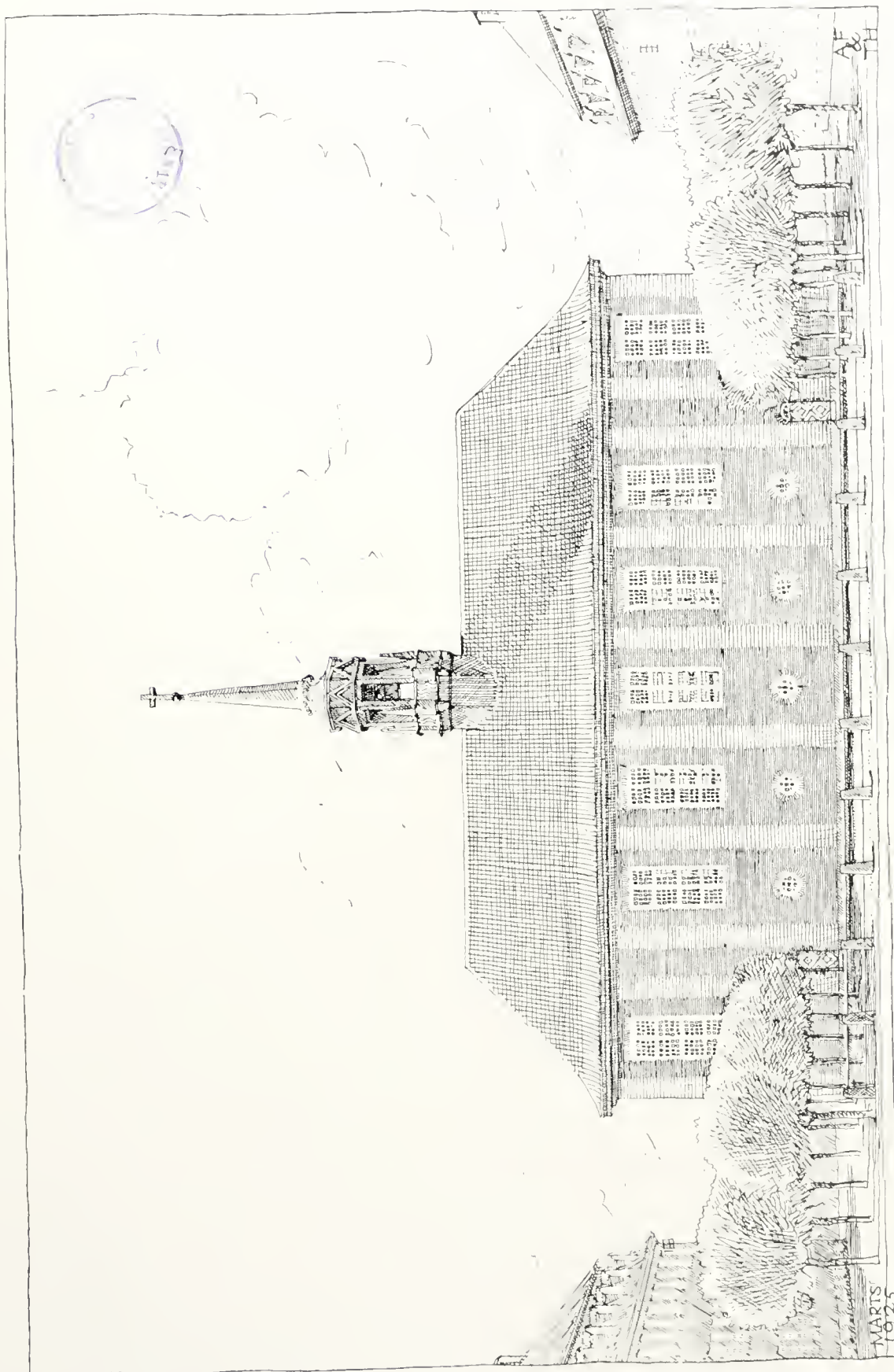
COUNTRY HOUSE, SPRINGFOREL.



COUNTRY HOUSE, SPRINGFORBI.
PLAN 1 : 400.

LANDHAUS, SPRINGFORBI.
GRUNDRISS. MASSTAB 1 : 400.

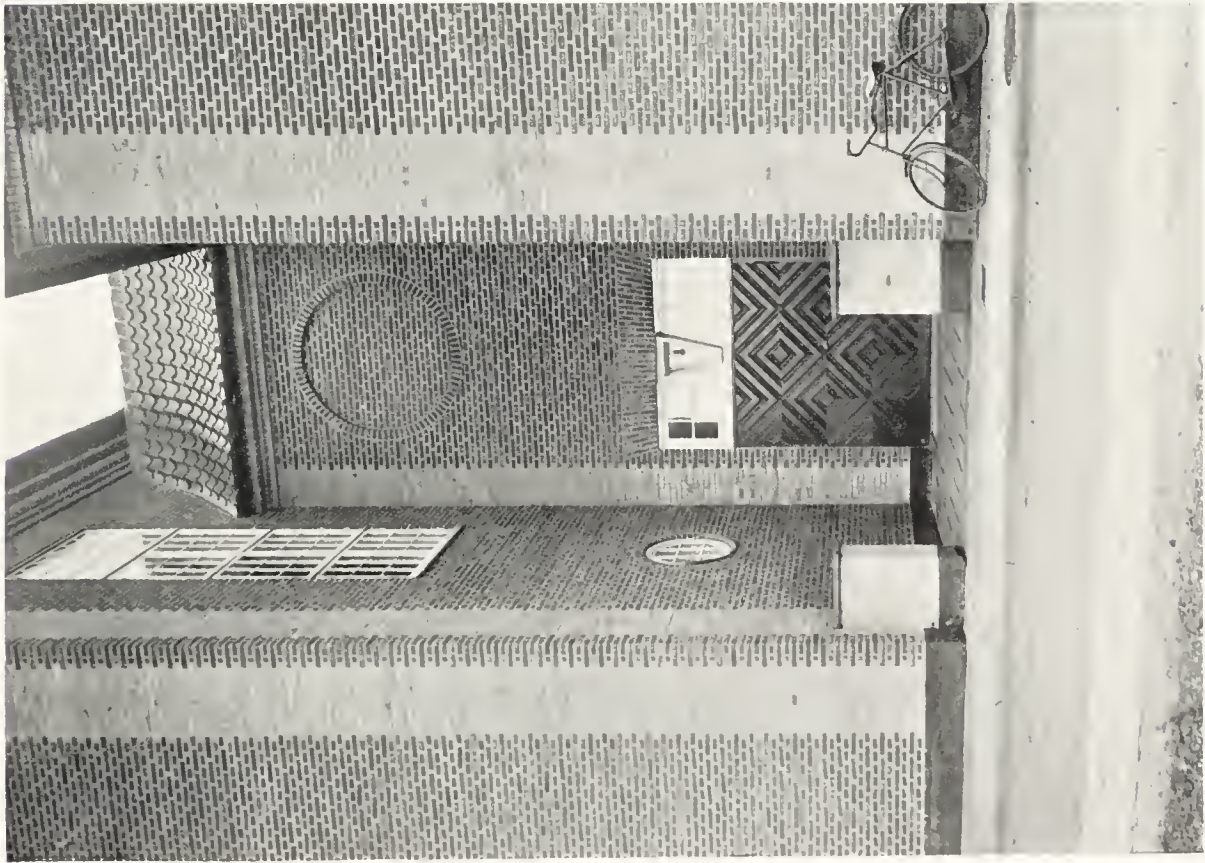
Arch. : Axel Maar.



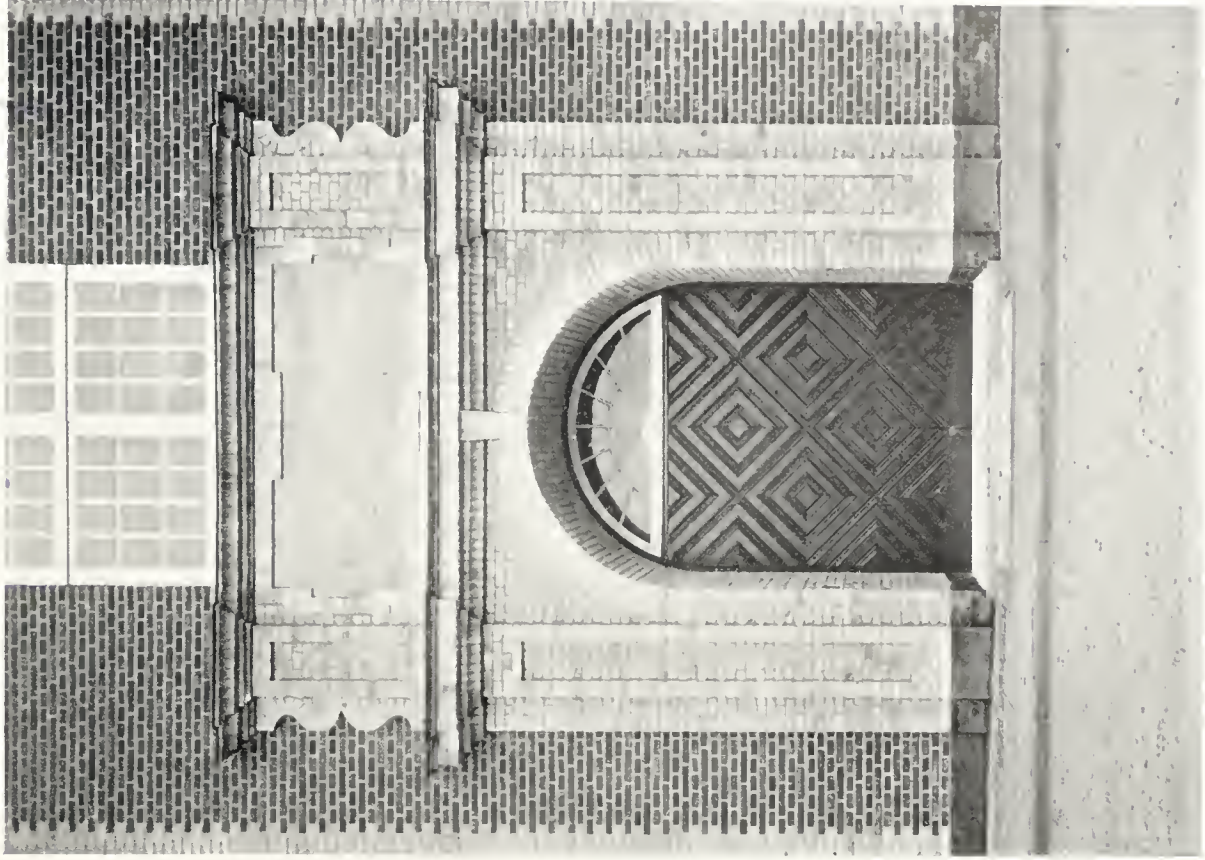
KIRCHE IN FREDERIKSBERG

Arch. : Thomas Hauning & A. Frederiksen. 1926.

CHURCH AT FREDERIKSBERG.

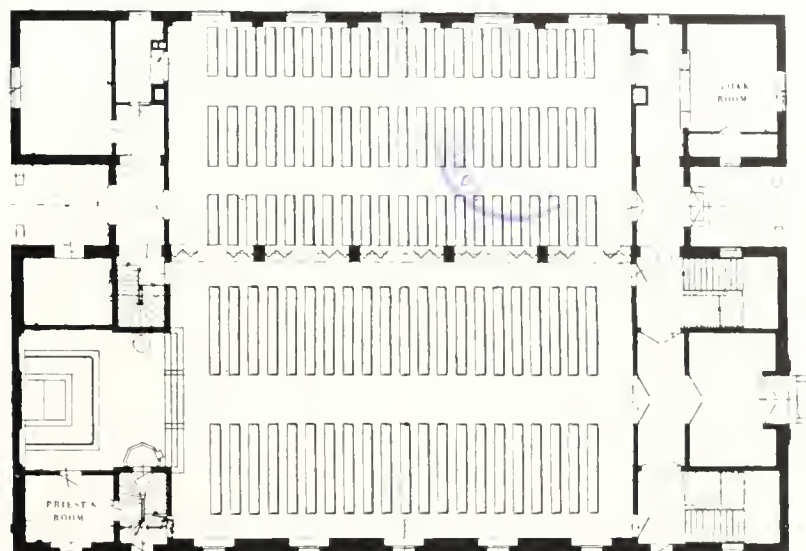


CHURCH AT FREDERIKSBERG.



Arch. : Thomas Havnng & A. Frederiksen. 1956.

KIRCHE IN FREDERIKSBERG.



CHURCH AT FREDERIKSBERG.
PLAN 1 : 400.

KIRCHE IN FREDERIKSBERG.
GRUNDRISS. MASSTAB 1 : 400.

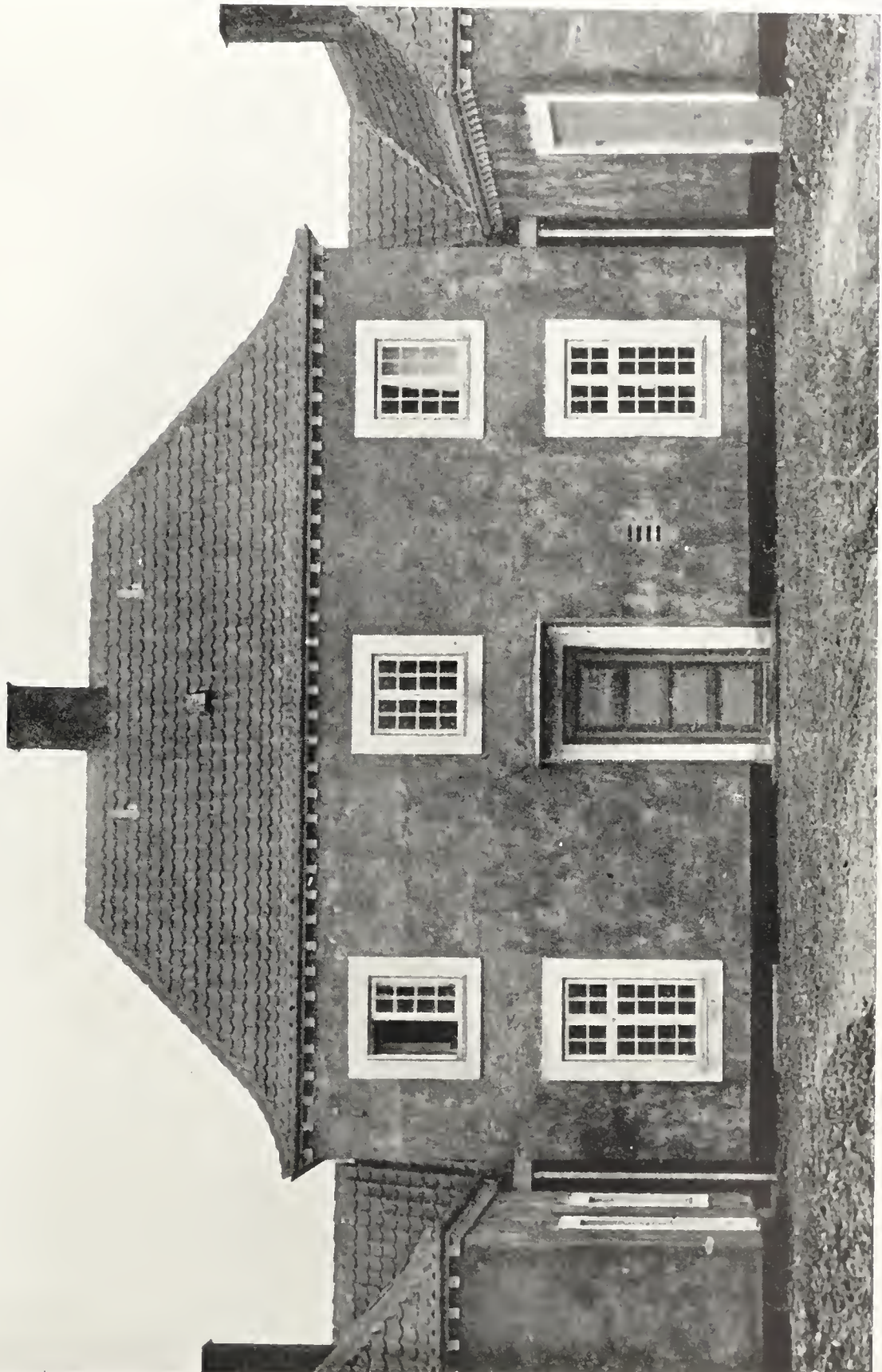
Arch. : Thomas Havning & A. Frederiksen.



PRIVATE HOUSE, HELLERUP.

PRIVATHAUS, HELLERUP.

Arch.: Helge Holm. 1925.



PRIVATE HOUSE, DIANALUND.

Arch. : Vilhelm Lauritzen. 1924.

PRIVATHAUS, DIANALUND.



PRIVATE HOUSE, DIANALUND.

Arch. : Vilhelm Lauritzen. 1924.

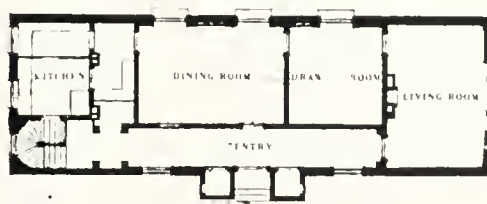
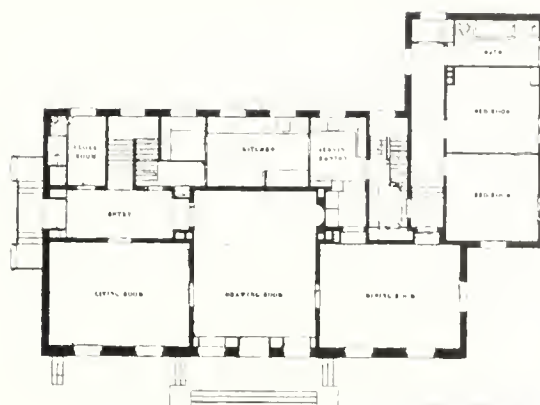
PRIVATHAUS, DIANALUND.



PRIVATE HOUSE, SKOVSHOVED.

PRIVATHAUS, SKOVSHOVED.

Arch. : Steen Eiler Rasmussen. 1922.



PRIVATE HOUSE, HELLERUP.
PLAN 1 : 400.

Arch. : Helge Holm.

PRIVATHAUS, HELLERUP.
GRUNDRISS, MASSTAB 1 : 400.

PRIVATE HOUSE, DIANALUND.
PLAN 1 : 400.

Arch. : Vilhelm Lauritzen.

PRIVATHAUS, DIANALUND.
GRUNDRISS, MASSTAB 1 : 400.

PRIVATE HOUSE, SKOVSHOVED.
PLAN 1 : 400.

Arch. : Steen Eiler Rasmussen.

PRIVATHAUS, SKOVSHOVED.
GRUNDRISS, MASSTAB 1 : 400.

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Date Due

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Fisker, Kay
Modern Danish
architecture

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